MANUAL

OF THE

BOSTON ACADEMY OF MUSIC,

FOR

INSTRUCTION IN THE ELEMENTS

OF

VOCAL MUSIC,

ON THE

SYSTEM OF PESTALOZZI.

BY LOWELL MASON,
PROFESSOR IN THE ACADEMY.

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BOSTON ACADEMY OF MUSIC.

One of the objects originally contemplated by this institution, was to furnish facilities for teachers of music, and thereby diminish the obstacles which impede the progress of those who wish to acquire a correct knowledge of the art. In conformity with this design, the Academy now present to the public the following Manual of Instruction in the Elements of Vocal Music, prepared by one of their professors. The method of teaching music here proposed having been applied to various classes of learners with great success under the auspices of the Academy, they feel prepared to recommend it to teachers of music, instructers of common schools, heads of families, and to all who desire to acquire and to communicate a thorough knowledge of the elementary principles of vocal music, as a work well adapted to their purposes. This treatise is essentially different from that of any other, on the same branch of education, which has been published in this country, and the plan and execution of it, it is hoped, may entitle it to hold in a musical education, a place corresponding to that which is held by our best school arithmetics and geographies in their respective departments. The extent to which the analysis is carried, and the clear and natural manner pursued in developing the principles of the science, render the work perfectly intelligible to a child ; while the learner who has gone through the book attentively, will find himself possessed of all the knowledge requisite for the correct performance of vocal music. The examples for training the ear and the voice, if duly attended to, can hardly fail to bring those organs to a good state of improvement. We cannot but hope that this Manual will prepare the way for, and be the means of introducing a greatly improved method of teaching vocal music ; and that this study so deeply interesting, especially when its connexion with the public and social worship of God is considered, will receive a far more general and thorough attention from all classes of the community, than it has received heretofore, and will, at no distant day, take rank among the branches of common school education.

By order of the Government,

June, 1834. Geo. Wm. Gordon,

Secretary of the Academy

ADVERTISEMENT.

It is not expected that this Manual will be exactly followed perhaps in any one class. The circumstances of singing schools are so various as to render any uniform method of teaching impracticable. The greatest obstacle to a close adherence to this book, will probably be found to be a want of sufficient time. It is impossible to go thoroughly through this course of instruction with children, in a less time than two or three years, two lessons being given in each week. An adult class may indeed go through the course in a much shorter time; but even in adult classes, if sufficient time is taken for practise, two years' instruction will be found little enough.

Teachers will however find it of great advantage to adopt the general principles of analysis here given, although they may not have time thoroughly to pursue the details of the system. But pupils must always remember that any thing short of a thorough and practical understanding of all that is herein contained, will render them at best but superficial singers; as the work is believed to contain nothing which is not essential to those who would lay a good foundation for musical excellence.

The author embraces this opportunity to express his obligations to Wm. C. Woodbridge, Editor of the "Annals of Education," for the loan of the very valuable German Treatises which have been made the basis of this work (§ 3.); also to Wm. S. Porter, Author of "The Musical Cyclopedia," from whom he has received many valuable suggestions in relation to it.

Boston, June, 1834.

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INTRODUCTION.

CHAPTER I.

GENERAL OBSERVATIONS.

§ 1. *The* DESIGN *of the Manual*, is to afford such facilities for the cultivation of vocal music, as to place instruction in the elements of this useful and delightful department, on the same footing with instruction in the other branches of common elementary education. Vocal music *can* be taught in families, common schools, and other seminaries of learning, in the same manner as other elementary branches; and any teacher who can sing, and who has a knowledge of the common rules of music, can, with the aid of such a manual, successfully introduce it. But the manual is not designed exclusively for teachers of children. The same general course must be pursued in singing schools for adults, as in those for children. If adults have never learned to read, they must, like children, commence with their letters and syllables; so, like children, they must commence learning to sing, by acquiring a knowledge of the elements of vocal music. Nor is the manual designed exclusively for schools. Individuals, who have some knowledge of music, will be able to pursue privately the course here pointed out. Parents too, who can sing, may successfully teach their children.

§ 2. *The* PECULIARITIES *of the system*, consist principally, in the very careful analysis which it presents, and in its being strictly elementary and

systematic. *One* thing is taken up at a time, and thoroughly examined and practised, before another is commenced. The arrangement is such that the knowledge, aside from mere definitions, may be acquired by the pupils themselves, rather than from the dictation of the teacher. He should seldom tell them any thing, which, by a series of questions, he can lead them to find out themselves. His object is so to *lead* them to the desired information, as to excite their curiosity, and fix their attention. Knowledge acquired in this manner, is deeply impressed on the mind, and therefore durable. The scholars too are highly gratified, as may be observed by the smile frequently excited, when they come to the desired and often unexpected conclusion, by a course of reasoning which is their own. This is what we understand by the *Pestalozzian system* of instruction, which has recently been introduced into other branches of education. It always pleases scholars *to find out things themselves;* and what is thus learned is not only remembered but understood. By pursuing this course, an interest may be kept up for years in the study and practice of the elements of vocal music, which is usually regarded as dry and uninteresting;—such an interest too as scarcely any other study can produce, because no other has such an influence on the feelings. This is not imagination, but fact, as is abundantly proved by the experience of those teachers who have thus pursued it.

§ 3. SOURCES OF INFORMATION. These are various, but always derived from personal experience, or the written experience of others, and never from mere theory. The system must be traced to Pestalozzi, a Swiss gentleman of wealth and learning, who devoted his life and fortune to the improvement of the young. He spared no pains nor expense in procuring teachers of talents and acquirements, and in providing other necessary means for promoting his favorite plans of education. He obtained the services of Pfeiffer and Nägeli; who, under his patronage, drew up a very extensive work on elementary instruction in vocal music. Other works on the same general principles, were afterwards published by Kübler and other distinguished German teachers, in which much improvement was made on the original treatise of Pfeiffer and Nägeli. These German works, which were introduced into this country by Wm. C. Woodbridge, the well known geographer and editor of the "Annals of Education," have been made the basis of the manual. Useful hints have also been derived from several works on vocal music recently published in England.

§ 4. REASONS WHY VOCAL MUSIC SHOULD BE GENERALLY CULTIVATED. I. *It* CAN *be generally cultivated.* It is the universal testimony of those who have had experience, that, as a general fact, all have organs adapted to produce and distinguish musical sounds. Every child can vary the tones of his voice; and if he receives early instruction, it will be as easy for him to learn to sing, as to learn to talk or to read. If we had not learned to talk in early life, our organs would have become so rigid and unmanageable, as to render it impossible ever to learn to speak correctly, and perhaps not to articulate at all. It is a well known fact, that adults seldom acquire any sounds in a foreign language, which are not in their own. But put a child into a foreign family, and he will soon get all their peculiar tones. He can learn by imitation, while

his organs are flexible and pliant. This is true not only of the voice, but also of the ear. What is technically termed a *musical* ear, is chiefly the result of cultivation.* It is by experience that infants learn to distinguish sounds; and when their attention is early arrested by musical sounds, the ear becomes sensitive and active. But neglect the ear, and it becomes dull, and unable to discriminate. 'Its formation depends much on early impressions; and by practise, its discriminating powers may be carried to the highest degree of perfection. Infants who are placed within the constant hearing of musical sounds, soon learn to appreciate them, and nurses have often the merit of giving the first lessons in melody.' Those children who are taken care of in infancy by singers, usually become so themselves, whether the parents sing or not. It has also been found by teachers of infant schools, that almost all children can sing. 'There are few persons indeed so destitute of natural qualifications, as to be unable to sing agreeably, by resolute perseverance in a judicious course of practice. And I believe that the impediments to great excellence, lie more frequently in the want of other attributes, than in deficiency of physical powers of organ. There are instances even of distinguished performers, that commenced their musical education, without the slightest hope of gaining any strength sufficient to qualify them for the profession, who have, nevertheless, attained a most respectable rank in art. Such examples indeed are rare, but there are multitudes in private life who have *literally made a voice*.'† The musical talent is wanting then in only a few.

* Gardiner's "Music of Nature."

† Bacon's "Elements of Vocal Science."

Most of those who suppose themselves to be destitute of it, have only let the time in which the talent, small in itself, was capable of developement, pass by unimproved. But if this talent has been conferred by the Creator on so many, and indeed with few exceptions on *all*, then vocal music is an object of *universal cultivation*.

§ 5. II. *Vocal music* OUGHT *to be generally cultivated*. If we have established the point that it *can* be, few will doubt that it *ought* to be cultivated. Whoever acknowledges the high rank, which music demands, and deserves to hold in christian devotion, will not consider its cultivation of little moment. If a service is acceptable, it is our *duty* to use every exertion to render it worthy of acceptance. If the sacrifice send up a grateful incense to the throne of God, it should be, as much as possible, 'without spot or blemish.' The musical talent is one given us by our Maker. It is a responsible and sacred talent; and can we do otherwise than yield to the constraining obligation, 'to stir up the gift that is in us!' Few can plead incapacity, and no one has a right to do it, until he has subjected his powers to a rigid examination. No talent however vigorous, springs spontaneously into action. Some labor is necessary to unfold its latent energies, as well as to improve it.

Many talents remain actually unknown to their possessor, until circumstances bring them to view. It is not only our duty to improve on our own talents, but also to develope and cultivate those of our children. 'Not only should persons make conscience of learning to sing; but parents should conscientiously see to it, that their children are taught this, among other things, as their education

and instruction belong to them.'* The business of common school instruction generally, is nothing else than the harmonious developement and cultivation of all the faculties of children; hence, music as a regular branch of education, ought to be introduced into schools. The musical talent as well as others, ought to be incited, developed, cultivated, and rendered strong.

§ 6. ADVANTAGES OF THE EARLY AND CONTINUED CULTIVATION OF VOCAL MUSIC. I. *It improves the voice*, in speaking and reading, by giving smoothness, volume and variety to the tones. The voice, like every other faculty, is strengthened by use. If a child lifts a given weight every day, we all know his strength will be gradually increased, provided he is not forced to exert himself beyond his strength. So the voice by constant exercise, will continually improve, provided it is not strained beyond its natural compass. The voice, it is true, *may* be greatly injured or even destroyed, by *forcing* it, particularly on the high notes; but under proper and judicious direction, it will daily improve by use. This is in strict analogy with the common laws of exercise, applicable alike to the physical, intellectual, and moral powers of man. Children, in their amusements, are often exerting their voices to their utmost extent, and this without injury, because they do not go beyond their natural tones. Criers in the streets of large cities, acquire an astonishing power of voice by this daily practice; yet who ever heard of such persons or any public criers losing their voices, in consequence of such exertion? It is dangerous to use the voice in singing, only when it is dangerous to use it by much talking; that is, when the lungs

* Pres. Edwards.

are affected by a cold, or otherwise diseased. This is the common cause of a ruined voice. Persons who are fond of music, often force the lungs in singing when in an unhealthy state, and by excessive irritation, bring on permanent disease. Singing not only tends to strengthen the voice, but also gives smoothness and variety to the tones in speaking. It is as necessary to give a pleasing variety to the tones in order to produce good speaking as good singing; and the organs of sound should be as much under the control, in the former case as in the latter.

§ 7. II. *Vocal Music conduces to health.* It was the opinion of Dr. Rush, that singing by young ladies whom the customs of society debar from many other kinds of healthy exercise, is to be cultivated, not only as an accomplishment, but as a means of preserving health. He particularly insists, that vocal music should never be neglected in the education of a young lady; and states, that besides its salutary operation in soothing the cares of domestic life, it has a still more direct and important effect. 'I here introduce a fact,' says the doctor, 'which has been suggested to me by my profession; that is, the exercise of the organs of the breast by singing, contributes very much to defend them from those diseases, to which the climate and other causes expose them. The Germans are seldom afflicted with consumption; nor have I ever known more than one instance of the spitting of blood amongst them. This, I believe, is in part occasioned by the strength which their lungs acquire by exercising them frequently in vocal music, which constitutes an essential branch of their education.' 'The music master of our academy,' says Gardiner, 'has furnished me

with an observation still more in favor of this opinion. He informs me, that he had known several instances of persons strongly disposed to consumption, restored to health by the exercise of the lungs in singing. 'In the new establishment of infant schools for children of three and four years of age, every thing is taught by the aid of song. Their little lessons, their recitations, their arithmetical countings, are all chanted; and as they feel the importance of their own voices when joined together, they emulate each other in the power of vociferating. This exercise is found to be very beneficial to their health. Many instances have occurred of weakly children of two or three years of age, that could scarcely support themselves, having become robust and healthy by this constant exercise of the lungs.' These results are perfectly philosophical. Singing tends to expand the chest, and thus increase the activity and powers of the vital organs.

§ 8. III. Vocal music in its *elevated* form, *tends to* IMPROVE THE HEART. This is its proper and legitimate, and ought to be its *principal* object. It can and ought to be made the handmaid of virtue and piety. Its effects in softening and elevating the feelings, are too evident to need illustration. There is something in the nature of musical tones, viewed in their pure and simple, not unnatural state, which is truly heavenly and delightful: and if music of such a character could become universal throughout the nation, it would be a sure and excellent means of national improvement. The effects of a suitable style of music in connection with judicious words, is now to some extent well known. It tends to produce love to teachers, love to mates, love to parents, and love to God; kindness to dumb animals, and an observance of the works of nature and of the events of Providence; and leads the mind 'through nature up to nature's God.' Such are its legitimate tendencies; and such we hope to be instrumental in making its ordinary tendencies. In this way, amusement may be blended with instruction; and cheerfulness, happiness, and order introduced into the family and into the school. This is not theory or imagination, but fact; testimony to which has reached our ears, from both teachers and parents.

It is all-important that the youthful mind should be well stored with useful associations, to pre-occupy the ground, otherwise seized upon by the adversary to nourish evil passions. The very nursery may and often does become a school of piety; the mother winning the child's attention to the simplest, and, at the same time, the richest truths, by means of sacred song. And those only, who have had the advantage of such an artless mode of instruction in their childhood, can estimate its value. When in the turbulent scenes of life, though many an intermediate association for good or for evil has passed away, the little hymn chanted by a fond mother, comes rushing upon the mind, in all the freshness of juvenile emotion. So seldom is the proper cultivation of music admitted into the general plan of education at home or abroad, that the advantages resulting from it, are in a great measure conjectural; yet the subject is worthy of consideration, in proportion to its importance as a stimulator of youthful feeling. We can affect the moral character, only through the medium of the feelings. When they are interested, the attention can be fixed, and the mind turned to the most important truths. Most of our feelings are habit-

ual, and connected with our ordinary associations. Hence, a most important part of education is to control and direct the associations. No instrument for this purpose is more powerful than vocal music; and parents ought to spare no pains to have their children properly instructed in it. There is a criminal neglect on the part of parents, as is evinced by the character of the music and of the poetry not unfrequently found on the Piano-Forte. It is to be regretted that music which is accompanied with vulgar and indelicate associations, should find its way into the parlor. Only the most choice songs and melodies must be admitted into our families and schools, if, after being learned in youth, they are to live and be sung in a later age. "LET ME HAVE THE MAKING OF THE BALLADS OF A NATION AND YOU MAY MAKE THEIR LAWS."

§ 9. IV. *Vocal music tends to produce social order and happiness in a family.* Those parents and children who sing together, have a stronger attachment for each other. The family circle is prized; for here can always be found amusement, and such as does not lead into temptation. They can truly sing, 'Home, sweet home.' Nothing tends more to produce kindly feelings. We cannot sing with one, or listen to the voice of one we love, without increasing our attachment; and it is impossible to sing with one, or listen to the voice of one, towards whom we indulge unkind feelings, and still retain those feelings. Singing is naturally the overflowing of kind and joyful feelings. Who ever saw children singing together, or parents and children, that were not apparently happy? When singing is employed in the family devotions, it tends to produce a proper frame of mind, and to calm the feelings. It throws a delight and interest

into the exercises, which calls up and fixes the attention. In the pious families of the Scotch, singing is as neccessary a part of the devotions of a family, as reading the Bible; and in no families in the world, do all the members more heartily unite in these exercises.

§ 10. V. *The course of instruction pursued in the Manual, is* INTELLECTUAL *and* DISCIPLINARY. The mind is exercised and disciplined by it, as by the study of arithmetic; and the voice as by reading and speaking. It tends to produce habits of order, both physical and mental. Considered then merely in a literary point of view, and as affecting our habits and manners, it ought to be introduced into every system of education. Sometimes a mind naturally dull, has been awakened by the excitement of music, and thus stimulated to action in other pursuits. The excitement of one dormant faculty may be made the instrument of the excitement of others. We rarely find a singer of a dull disposition; although some, who yielding themselves entirely to an improper indulgence of music, are rendered unfit for almost every thing substantial or useful. This, however, is not the fault of music, but is the result of an improper cultivation of the musical talent, and a want of a proper balance of mind. A man may give himself up entirely to any exciting subject, and be unfit for the common business of life. But in a well balanced mind, music can never do injury. Parents and friends of children will thus see, that by urging the importance of introducing vocal music into our schools, we are not advocating a waste of time, or the introduction of a study merely ornamental.

§ 11. It is almost the only branch of education, aside from divine truth, whose direct tendency

is *to cultivate the feelings.* Our systems of education generally proceed too much on the principle, that we are merely intellectual beings, not susceptible of emotions, or capable of happiness. Hence, we often find the most learned the least agreeable. There is no necessity for this. The feelings may and ought to be cultivated in connection with the intellect. Before our race can be much improved, the principle that the human soul is all mind and no heart, must be discarded; and human beings must be treated as possessing feelings as well as intellects. The feelings are as much the subject of training as the mind; and our happiness depends more on the cultivation of the former than of the latter. The chief object of the cultivation of vocal music is to train the feelings.

§ 12. *The error of supposing* vocal music can be *taught in a few months.* This is a fatal mistake; and ruinous to correct execution. No one can learn to sing without active, persevering, and long continued effort. You may as well expect a child to learn to talk or to read, by being taught a few lessons. No: a child should commence learning to sing as soon as he does to read, and should continue to learn as long as he continues in school. In this way a thorough knowledge of the elementary principles of music may be acquired in childhood, and the foundation laid for future improvement. At about the age of fifteen the voice changes. During the time of mutation it should be but little used; but as soon as it becomes settled and firm after the change, a regular and systematic course of training, under the direction of a teacher who well understands the proper manner of its formation and developement, is of the highest importance to all who desire to excel, or to become truly good singers.

CHAPTER II.

METHOD OF INSTRUCTION.

§ 13. ADAPTATION OF THE COURSE *to classes of different ages, and different acquirements.*

For beginners, the general course must be the same, as there is nothing superfluous, and none can possess a knowledge of music except by acquiring it. The principal difference between adults and children is, that the latter need more repetition; though there is little danger in any case of too much repetition. The principal danger is, that the course will be passed over too rapidly, and thus fail of its intended effect. It is better to go over with a little, and learn it thoroughly, than to attempt too much. It is not so much the object of education to store the mind with knowledge, as to discipline it. That person is not the best educated, who *has learned the most*, but he who knows *best how to learn.*

We will now give some brief directions, both in relation to juvenile and adult classes.

§ 14. JUVENILE CLASSES. PREPARATORY EXERCISES. Before attempting to give children regular instruction in the elements of music, they must be taught to sing easy songs or tunes by rote, or by imitation. This may be done at a very early age, in the family, or in infant schools, in which but little more than this should be attempted. For this purpose the teacher should select the easiest and most interesting songs, such as "Oh come to

the garden," "Charming little Valley," "Sleep Baby Sleep," "Kind the Spring appears," &c. and sing them over and over, a line at a time, and thus teach the children to imitate them. In addition to this, very young children may be taught to make the proper motions in beating time, and to describe those motions by saying, downward beat, &c. They may also be taught to sing the scale, applying the appropriate syllables, or some such lines as the following:

"Now we will sing the upward scale,
Now we will sing the downward scale."

From the very first lesson, they should be required to sing alone, and should be guided solely by the ear, and without the aid of the teachers voice. The object of this preparatory instruction is principally, the formation and cultivation of a musical ear, by which the child shall be able to distinguish, appreciate, and imitate musical sounds. The voice also acquires strength by these exercises. It is highly important, however, that children should never be permitted to make great exertion, or to strain or force their voices either as it respects strength or compass. Many a beautiful voice has been ruined in this way. When children first begin to sing, there is often a bashfulness that may prevent their singing sufficiently loud. But they soon get over this; and it then becomes necessary for the teacher to restrain them, rather than to encourage them to louder singing.

§ 15. REGULAR INSTRUCTION IN THE ELEMENTS OF MUSIC. Children having had the advantages of preparatory instruction as at § 14, should commence a formal and systematic course in the elementary principles of music, when about six or eight years of age. They will then be prepared

readily to receive and comprehend, both in theory and in practice, these principles, which should be presented to the mind gradually, and according to the method here laid down. For the sake of a regular arrangement, Rhythm, Melody and Dynamics are here treated of separately, and the whole subject of Rhythm is disposed of, before that of Melody is introduced. It is not intended, however, that this course shall be followed in teaching; but the different departments should be pursued together, a part of each lesson being devoted to each. Nor is it intended that the chapters should be a guide to the teacher in determining the length of a lesson, as this must depend upon the capacity of the scholars, and the circumstances of the class. The lesson should be short, and often reviewed. From one half to two thirds of the time devoted to each lesson, which should not usually exceed an hour, may be employed in giving instruction in the elementary principles, and the remainder be spent in singing songs by rote, as at § 14, which should still be continued. At least two lessons each week should be given, and if more so much the better. In the commencement of a juvenile singing school, the novelty of the thing, when tolerably well managed, will render it sufficiently attractive; but when this is once passed away, the teacher will constantly need not only to exert his own ingenuity, but will also require the co-operation of parents, to insure the attendance and the attention of the children. On this account the common school is undoubtedly much the best place to teach singing. To this the children are required to go, and here they become accustomed to give their attention.

§ 16. FIRST COURSE OF INSTRUCTION. This

includes the first eleven chapters in Rhythm, the first fifteen chapters in Melody, and the first chapter in Dynamics.

If the pupils have been well instructed in preparatory exercises, and are nearly of the same age and acquirements; and if the attendance is constant and punctual, a very good knowledge of this course may be acquired in about a quarters instruction, or twenty four lessons.

The age of the scholars, their previous advantages, their power of apprehension, their general musical capacity, &c. must be considered; and may determine the teacher either to leave out the more abstract or less essential parts of the course, or to add to it. So various indeed, are the circumstances of different classes that it is impossible to give any other than very general directions.

The different dynamic degrees should be introduced and practised, almost from the beginning. This department will aid the teacher much in bringing out the voice. Dynamics, Chapters I and II.

§ 17. SECOND COURSE OF INSTRUCTION. This should not be attempted, until the first course is well understood, both practically and theoretically. Let the first course be thoroughly and carefully reviewed before proceeding with this. In this course the pupil is made acquainted with the sub-division of parts of measures, and with those Rhythmical relations which necessarily follow this division; or which arise from the use of two notes to each part of the measure.

In Melody it embraces a knowledge of the chromatic scale, of diatonic and chromatic intervals, of the transposition of the scale, &c. But chapters 19 to 22 inclusive, which require a skillful and experienced teacher, and scholars who are

persevering and accustomed to thinking, may, according to circumstances, be passed over, and made up at a future period. But, in cases where thorough instruction in singing, or a regular elementary course in music is to be given, they must not be entirely omitted. We can moreover affirm from experience, that the contents of these chapters may be well understood by scholars from thirteen to fifteen years of age; that their singing will be correct and independent in proportion as they are familiar with them; and that elementary instruction in musical science may be combined with them, for those scholars who desire it.

The different dynamic tones should be introduced and practised with great care and attention in this course. Dynamics Chap. III. and IV.

§ 18. THIRD COURSE OF INSTRUCTION. Before this commences, a careful recapitulation of the second course should be made, and that should be added which was before passed over as being less essential. It remains in this course to introduce those rhythmical relations which arise from the use of four notes to each part of the measure; or from the practical subdivision of each part of quadruple measure into four parts, &c. And in Melody, to make the pupil acquainted with some of the most common modulations, and to explain the minor mode.

§ 19. These three courses may be completed by children during the usual time of their being kept at school, or at the age of fourteen or fifteen. Long previous to this, however, they may be qualified to sing the Alto in common Church Music, to which part both girls and boys should chiefly be confined.

§ 20. Adult Classes. In teaching adult classes, the teacher should always proceed on the principle, that his pupils are entirely ignorant of the subject. One great hindrance to proficiency, arises from the fact, that the teacher takes it for granted, the scholar understands what is familiar to himself; and thus some important omission may be made which may render embarrassing the subsequent lsssons, and perhaps in individual cases, produce an entire failure.

In general, in adult classes, it will not be necessary to give any other attention to the division of the subject into courses, than merely to stop for a thorough review at the end of each.

As in juvenile, so in adult classes, a part of each lesson should be occupied in singing tunes which are generally familiar by rote. This affords variety, gives an opportunity for the practise of the voice, and serves to keep up the interest in the school. Every thing that relates to taste, manner, and style of performance may be as well, or nearly as well taught when the pupils sing by rote, as when they sing from a knowledge of elementary principles. It is difficult for the ear and voice to keep pace with the understanding, in adult classes. The judgment will be right, while the performance is known to be wrong. Singing by rote, therefore, is absolutely necessary to bring forward the ear and the voice; nor is there any objection to singing tunes by rote, under the direction of a good teacher. It is only objectionable, when, in consequence of singing the syllables appropriated to solmization, the pupil is led to suppose that he is singing from a knowledge of elementary principles, while his voice is guided solely by others. This, it is true, will make superficial singers.

Perhaps one fourth of the time for ten or twelve of the first evenings of the school may be most profitably occupied in this way; and the remainder in elementary instruction, a part of each lesson being devoted to each of the different departments, Rhythm, Melody, and Dynamics.

Proceeding in this way, an intelligent, attentive, and industrious adult class may be carried through with the first course in Rhythm, and as far as the 18th chapter in Melody, in twelve or fifteen lessons. If the instruction has been thorough, they are now prepared to sing any tunes in the key of C whose rhythmical construction is not difficult, from a knowledge of the elementary principles, and in the use of the syllables applied in solmization. Singing by rote (except it be occasionally, for the mere purpose of affording variety to the exercises of the school) may now be laid aside, and singing from a knowledge of elementary principles be substituted for it. Previous to which, however, the teacher must fully explain the natural divisions of the voice, as Treble, Alto, Tenor, and Bass, together with the use of the clefs, &c. as found in the "Appendix for the Teacher," chapter XXXVI.

If the school has been brought safely thus far, it will be comparatively easy to proceed gradually through the whole course laid down in this work. As soon as the pupils are familiar with the key of C, let the scale be transposed, and the key of G introduced. This should be done very minutely, and with great care. If it be well done, each succeeding key will become easier, both in theory and in practice.

§ 21. The time necessary to complete the course. The circumstances and capacities of

classes are so various, that it is impossible to say how long it will take to go through with a regular course of instruction. The time usually allotted to singing schools is quite insufficient to learn much on any plan; but it may be said with the greatest confidence, that much more may be acquired in the same number of lessons, by a class which is taught on the Pestalozzian method, than by one which pursues the former method. This must be obvious to any one who considers that the Pestalozzian system is nothing more than a careful analysis, and methodical and systematic arrangement of those elementary principles of music which are common to all; but which have heretofore been presented to the mind, as it were, in one chaotic mass, without division, order or systematic arrangement.

The teacher who is obliged to do all his work in a very few lessons, must necessarily abridge, and omit such portions as may with the least injury be dispensed with; experience justifies us in saying that in about thirty lessons, or evenings, a good class may pass through the course here laid down with considerable care; and may make so much progress in this time as to be able to sing common psalm and hymn tunes in all the common keys, with tolerable accuracy at sight.

§ 22. Singing schools, or adult classes who employ a teacher for a few months must not expect to acquire a full knowledge of music in so short a time; and it is of great importance that some one in every parish should be qualified to carry forward the instructions of a teacher after he has left. To keep up the singing in a congregation requires constant exertions and instruction; and every congregation should, if possible, secure the

services of some one competent to teach children and adults, and also to conduct with propriety the music in the exercises of public worship.

CHAPTER III.

ROOM, APPARATUS, &c.

THE REQUISITES FOR A SCHOOL, for a course of instruction in vocal music, are few.

§ 23. THE ROOM. Above all the rest, a convenient school room is necessary; where the scholars can stand, which is the best posture, for singing, and in which they should commonly be required to exercise. It should often be cleaned and aired, and in the winter only moderately heated. A room too warm, or not well aired, or dusty, will occasion an obstruction of the lungs, and a hoarseness injurious to the voice.

§ 24. BLACK BOARDS. A large black board, about six feet long and four and a half wide, with the five lines of the staff drawn three or four times across it, the lines white or light red or yellow, and about an inch and a quarter asunder, should be suspended in such a manner that all the scholars may see it; and should be so corroded as not to glisten at all. Besides good CHALK, a piece of DEER SKIN, or CLOTH for rubbing out, and A ROD FOR

POINTING are necessary. Some black boards or large cards, containing the rhythmical relations according to derivation, the scale, and perhaps a few of the other more important lessons, will be quite useful.

§ 25. INSTRUMENTS. The piano forte is the most suitable for giving the sound, and at a late period, for keeping the voices in the right pitch: a violin may answer the same purpose. These, however, should not be too much used, for while the scholars are learning, they should be left chiefly to their own resources.

§ 26. BLANK BOOKS, in which the scholars should carefully note down the substance of each lesson, not at the time it is given, but afterwards, from memory. A part of the book should be made up of music paper for writing musical examples and illustrations. Writing music is an important aid to reading music. Indeed a person who has been well instructed, will be able not only to sing what others have written, but also to write what others sing; the characters being written, to give the corresponding sounds; or the sounds being given, to write the corresponding characters. In this connection, it may be also observed, that the scholar should be encouraged to write and present to the teacher, from time to time, questions upon such parts of the previous lessons as were imperfectly understood, which questions should be answered to the whole school.

§ 27. PRINTED MUSIC BOOKS. For juvenile classes, the "Juvenile Lyre" is recommended: and for adult classes, "The Boston Academy's collection of Church Music; or "The Choir."

CHAPTER IV.

THE TEACHER.

§ 28. QUALIFICATIONS FOR A TEACHER. All elements of instruction in singing, all expense of time and apparatus, will produce no favorable result, if the teacher is wanting in the necessary ability and disposition. He must master the whole subject, in order to be able to instruct his scholars with success. Therefore let him make it an object above every thing else, to become as familiar as possible with the method of instruction, *to study it*, and to acquire the necessary skill in imparting knowledge in an interesting and profitable manner. Suitable directions will be found in the body of the work. He should chiefly regard and promote the cultivation of vocal music, as a means of cultivating and elevating the affections; and in proportion to the importance of this object, he should exert himself to acquire a *scientific knowledge and a ready and tasteful execution* in all the varieties of style. Music should be with him not merely an entertainment, a pastime, or a means of support, but *a talent for the service of Him who created and gave it. It should be cultivated and taught, not as a mere sensual gratification, but as a sure means of improving the affections, and of ennobling, purifying and elevating the whole man.*

If he possesses so much knowledge of musical science, connected with a correct taste, as to be able not merely to judge of the proper music to be

selected, but able also himself to compose examples and passages of vocal music, *correctly, according to the rules of the art*, and those which are valuable and pleasing, this will greatly lighten his labor. He will soon ascertain how far he has been successful in his compositions, by observing the manner in which they are received by his pupils.

And now, teachers of our country's youth, put your hand with courage to the work. Those also who are diffident and think perhaps that they have not the ability, are encouraged to make the effort; with a right disposition, diligence and perseverance, they may soon find themselves successful; for He in whose name we engage in the business of human cultivation, is mighty in the work.

ELEMENTS

OF

VOCAL MUSIC.

GENERAL DIVISIONS.

§ 29. The teacher may commence the course of instruction, by explaining the object in view, or such introductory remarks on the importance of vocal music, as he may think calculated to draw the attention and interest the feelings of the pupils. Or if he think proper, he may give some account of the method of teaching, and manner of proceeding. As it is quite important that all the class should answer the questions that he may from time to time propose to them; it is well to introduce this subject at the commencement, and if possible, have a voluntary understanding and agreement on the part of all the pupils to answer promptly.

When he is prepared to commence his instructions, he calls the attention of the class, and sings, or produces upon an instrument, two sounds differing from one another only as it respects their length; and then by questions on the sounds he has given, he leads them to the conclusion that, —

§ 30. [1] Musical sounds may be *long* or *short*.

Again he sings two sounds differing only as to pitch; and then in a similar manner, leads his pupils to the conclusion that, —

[2] Musical sounds may be *high* or *low*.

Again he sings before them two sounds differing in respect to their strength; hence they learn that,—

[3] Musical sounds may be *loud* or *soft*.

These three are all the distinctions that can be made in musical sounds.

§ 31. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

[1] That department which is founded on the first distinction, is called RHYTHM, and relates to the *length* of sounds.

[2] That department which is founded on the second distinction, is called MELODY, and relates to the *pitch* of sounds.

[3] That department which is founded on the third distinction, is called DYNAMICS, and relates to the *strength* or *force* of sounds.

General view.

Distinctions.	*Departments.*	*Subjects.*
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ 32. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

§ 33. The regular marking of time is the first requisite of all music. If there is any one thing more important than all others in music, and in which singers are generally deficient, it is *time*. Hence, the school should commence with the musical divisions of time. And, ***whatever else may be omitted, the regular marking of the time should never be dispensed with, in the exercises of the school.***

GENERAL REMARKS.

§ 34. ***It is the indispensible duty of the teacher***, here expressed once for all, to go to his work, from day to day, with unwearied patience and perseverance. He must explain and illustrate; and his explanations and illustrations must be repeated over and over again, until perfectly understood. Let him constantly endeavor to ascertain, by questions and examinations, the actual knowledge and deficiencies of the class. And in this way, let him lead them on; or rather, let him shed just so much light upon their path, as will enable them to discover the way themselves. From practical lessons, which lie quite within the comprehension and performance of the scholars, let them discover rules and first principles. They will thus be prepared not only to understand elementary principles, but will also acquire a readiness in execution. Let the teacher take especial care *not to proceed too fast*; let him briefly review the preceding lesson, at the commencement of each meeting, and often spend perhaps the whole hour in reviewing former lessons.

FIRST DIVISION.

RHYTHM:

OR THE DIVISIONS OF TIME,

AND THE

LENGTH OF SOUNDS.

CHAPTER I.

DIVISIONS OF TIME INTO MEASURES, AND PARTS OF MEASURES.

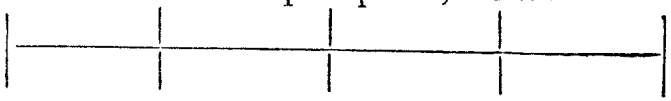
The teacher says,

§ 35. During the performance of a piece of music, *time* passes away. This must be regularly divided into small *equal* portions.

The teacher illustrates this by the usual divisions of the day into hours, and of hours into minutes and seconds. He can further illustrate the *equality* of these divisions of time, by the motion of the pendulum of a clock, by the marching of soldiers, the threshing of grain, &c.

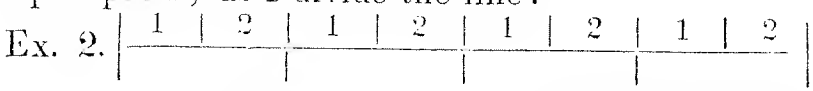
For the purpose of still further illustration, he may draw on the black board, a horizontal line of two or three feet in length, and say :

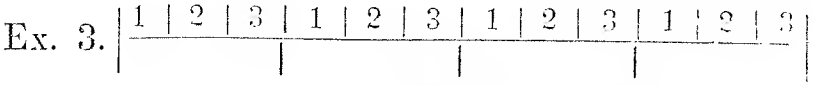
§ 36. This line is designed to represent the *time* of a piece of music. Suppose this time is to be divided into four equal portions; we will therefore divide the line into four equal parts; thus:

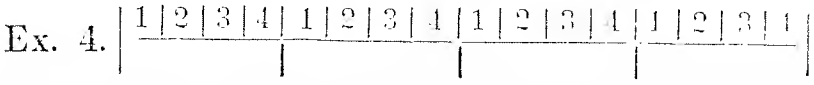
Ex. 1. 

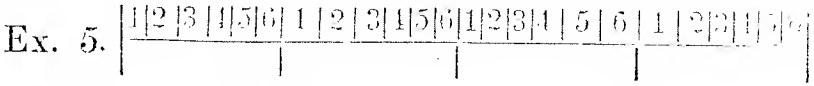
The teacher divides the line; and when this is perfectly understood, he adds :

§ 37. Suppose each of these divisions of time is to be subdivided into still smaller portions; first, into *two*, then into *three*, *four*, and finally into *six* equal parts; as I divide the line:

Ex. 2. 

Ex. 3. 

Ex. 4. 

Ex. 5. 

§ 38. The *larger* divisions of a piece of music, as shown in the first example, are called MEASURES. The perpendicular lines between the measures are called BARS.

NOTE. Observe the difference between a *measure*, and a *bar*. Do not call a *measure* a *bar*.

§ 39. The *smaller* divisions are called PARTS OF MEASURES. Thus we say, a measure of two, three, four, or six parts.

§ 40. A measure with

TWO parts is called DOUBLE measure;
THREE " " " TRIPLE "
FOUR " " " QUADRUPLE "
SIX " " " SEXTUPLE "

The teacher should now review carefully; and ascertain whether the scholars thoroughly understand the divisions of time into measures, &c.

In answering questions, the scholars should become accustomed to give their answers promptly and aloud, whether individuals are called on, or the school collectively.

CHAPTER II.

MEASURING TIME BY BEATS.

§ 41. The smaller divisions of time, or parts of measures, are marked by motions of the hand and fore-arm. This is called BEATING THE TIME.

The teacher cannot be too strict, (we repeat it,) in requiring the pupils to beat the time. Much experience proves that it lies at the foundation of correct performance. If this is neglected, all subsequent instruction will be comparatively of but little value.

EXERCISES IN BEATING TIME.

§ 42. Let the teacher give the example, by making the proper motions with his hand, and say:

Down, up; down, up.

Which the scholars imitate after him.

Never tolerate a slow, dragging, or circuitous motion of the hand; but let it be instantaneous and exact. Let the hand *first move*, and then remain at one or the other point, while the words down and up are repeated.

The time, in these exercises, may be regulated by the vibrations of a string from three to four feet long, with a weight attached. Be careful, however, not to permit the hand to imitate the gradual or circular motion of the weight, but see that it moves as has been already directed.

§ 43. When a proper motion of the hand is acquired, the teacher will *describe* these motions by saying, downward beat, upward beat, &c., which the scholars repeat after him in a deliberate, scanning manner.

NOTE. In order to beat the time slowly, and still keep it accurately, it is best for the scholars to repeat the phrases downward beat, upward beat, &c., so as to occupy the time from one beat to another; otherwise, they will be apt to accelerate.

§ 44. With the *downward* and *upward* beats, we denote the two parts of double measure.

Let the scholars be required to beat and describe double measure. At first, let them describe aloud; afterwards, in a whisper; and, finally, let them beat silently, *thinking* only the words, downward beat, upward beat.

§ 45. Triple measure has three beats; viz. the *downward* beat, the *hither* beat, and the *upward* beat.

The hither beat is made horizontally to the left, or towards the breast; and the thither beat, (§ 46,) horizontally to the right, or from the body.

Let the scholars be required to beat and describe triple measure as before; § 44.

§ 46. Quadruple measure has four beats; viz. the *downward* beat, the *hither* beat, the *thither* beat, and the *upward* beat.

Beat and describe quadruple measure as before; § 44.

NOTE. *One* measure in *quadruple* time is equivalent to *two* measures in *double* time.

§ 47. The *sextuple* measure has *six* beats; viz. *downward* beat, *downward* beat, *hither* beat, *thither* beat, *upward* beat, *upward* beat; or, downward beat, downward beat, hither beat, thither beat, upward beat, upward beat.

At the first downward beat, let the hand fall half the way, and at the second the remainder; and at the first upward beat, let the hand rise half the way, and at the second the remainder.

Beat and describe sextuple measure as before; § 44.

One measure in *sextuple* time is equivalent to *two* measures in *triple* time.

Sextuple measure is often used with two beats only; viz. the upward and downward. This is especially the case in quick movements.

REMARKS.

Let these exercises be continued, not only until the pupils can readily tell what or how many beats belong to each species of measure; but until they can beat the time, (describing also the motions,) with precision and promptness, and can pass from one kind of measure to another. Let the time also be varied, sometimes quicker and sometimes slower. When quicker time is used, the description of the motions may be changed, and instead of upward beat, hither beat, &c. may be substituted, down, left, right, up; or the numerals, as 1, 2; 1, 2, 3, or 1, 2, 3, 4, &c.

CHAPTER III.

SINGING IN CONNECTION WITH BEATING TIME, AND ACCENT.

The teacher says,

§ 48. Having now become familiar with the division of time into measures and parts of measures, and also with beating the time, we proceed to sing in connection with them; or to beat the time and sing together. Listen while I give you a musical or singing sound.

He now sings E or F, on the first line, or the first space on the G clef, to the syllable *la*, (*a* as in f*a*-ther or in f*ar*,) firmly and clearly, and prolongs the sound for a considerable time. Having dwelt upon it for some time, and often repeated it, calling the attention of the pupils to it, he now requires them to imitate it, or to produce the same sound. If he has been careful in giving out the sound, and if he has dwelt upon it sufficiently long, most of the scholars will probably get the sound right at the first attempt. But if it should be otherwise, he must return and go over the whole ground again; and continue to repeat the lesson, until they get the true sound, or until a large majority come over to the right side.

§ 49. The pupils are now required to beat and describe in the different kinds of time, while the teacher sings one *la* to each beat or part of the measure. And afterwards the pupils are required to sing one *la* to each beat or part of the measure, while the teacher beats and describes.

NOTE. In this and similar exercises, it will be found useful for the pupils to beat and describe one measure, and then to beat and sing one measure, never omitting to beat; thus alternately beating and describing, and beating and singing a measure. The teacher, in giving directions, while the scholars are exercising, should do it at the upward beat, or at the beat immediately before which the scholars commence.

When these exercises have become familiar, in the different kinds of time, the teacher says:

§ 50. If you attend closely, you will find that, it is natural to sing one part of the measure louder than the rest; certain parts of the measure require thus to be sung. The loud parts are said to be ACCENTED, and the soft parts of a measure are said to be UNACCENTED.

§ 51. The *double* measure has one accented and one unaccented part. The first or downward beat is *accented*, and the second or upward beat is *unaccented*.

The pupils are now required to beat the time, and sing one *la* to each part of the measure, with particular reference to accent. Sing also such words as holy, glory, &c.

§ 52. In triple measure, the *first* part is *accented*, the *second* and *third* parts *unaccented*.

Exercise as before, § 51. Words of three syllables accented on the first, may now be substituted for *la;* as glo-ri-ous, joy-ful-ly, &c.

§ 53. In *quadruple* measure, the *first* part of the measure is *accented*, the second *unaccented*, the third *slightly accented*, and the fourth the *softest*. Thus quadruple measure has two loud and two soft parts, yet the loud are not equally loud, and the soft are not equally soft.

Exercise as before, § 51.

Such words as mo-men-ta-ry, plan-e-ta-ry, &c., may be substituted for la, or similar words to those used in double measure, the scholars being reminded that *two double* measures are equivalent to *one quadruple* measure.

§ 54. In *sextuple* measure, the *first* and *fourth* parts are *accented*, and the others *unaccented*. Thus sextuple measure, is like two triple measures, only the last half is softer than the first.

Questions.

Exercise as before, § 51.

Spirituality, impossibility, or words of three syllables as at § 52, may be substituted.

The teacher now sings at one time this, at another that kind of measure *without beating the time*, and lets the scholars determine by the accentuation, what kind of measure he has sung.

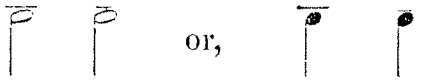
CHAPTER IV.

NOTES APPLIED TO MEASURES.

§ 55. The length of sounds is represented by characters called Notes; they are of different forms; as follows:

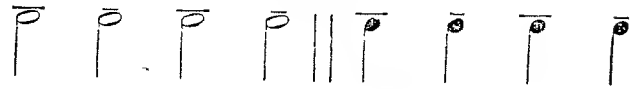
§ 56. I will now write down the different parts of measures, together with these different kinds of notes, and will mark the accented and the unaccented parts of the measure by longer and shorter strokes over the notes.

§ 57. Double measure.



§ 58. Triple measure.

§ 59. Quadruple measure.



§ 60. Sextuple measure.

Let the teacher call the attention to the fact, that here the accented syllables, always fall on the accented parts of the measure, and the unaccented syllables on the unaccented parts of the measure. He can also let the words written under the examples be practised according to the rules relating to measure which have been given.

CHAPTER V.

VALUE AND NAMES OF NOTES.

§ 61. Beat quadruple measure, and sing one *la* to each beat.

The teacher now writes on the board as follows:

points and says:

Notes made in this form are called QUARTER notes, or QUARTERS. [CROTCHETS].

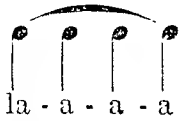
The names crotchet, minim, &c. are retained in this work, under the supposition that they may be useful to some persons. It is strongly recommended, however, to make no use of them, but to adhere exclusively to the names quarter, half, &c

The teacher may now write several measures with four quarters in each; question with respect to the number of measures, &c. and cause the scholars to sing.

§ 62. Sing to the second, third, and fourth note, *a* [*ah*] instead of *la*.

Now sing one *la* to the four notes, only thinking *a*, *a*, *a*, at the second, third, and fourth; thus making only one sound, while you beat four beats.

In order to make this plain, the teacher writes the four notes thus:

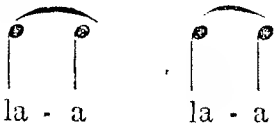


§ 63. A sound which continues as long as four quarters, is called a WHOLE SOUND; [SEMIBREVE,] the whole note is made thus:

The teacher may now write, and cause the scholars to sing lessons like the following:—

§ 64. Unite in the same manner, the two first, and the two last quarters, each into one sound; sing *la*, and think *a*, once each time.

Teacher writes thus:



§ 65. A sound which continues as long as two quarters, is called a HALF SOUND, or simply a HALF, [MINIM.] The half note is made thus:

Exercise on lessons like the following:

§ 66. Sing to each part of the measure, *two* sounds of equal length, thus:

Teacher gives the example, and then requires the scholars to sing with him in alternate measures.

How many come in the time of a whole sound?

Ans. Eight.

These are hence called EIGHTHS, [QUAVERS,] and the notes are formed thus:

Exercise on lessons like the following:

§ 67. Sing to each part of the measure, four sounds.

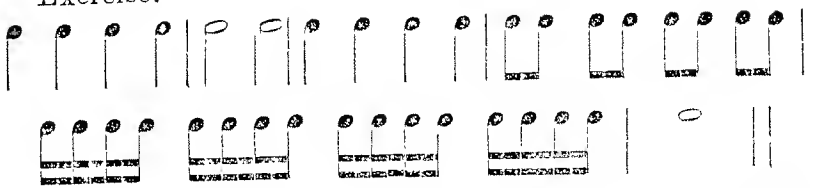
The teacher gives the example, and then requires the scholars to sing as before.

How many come in the time of a whole note?

Ans. Sixteen.

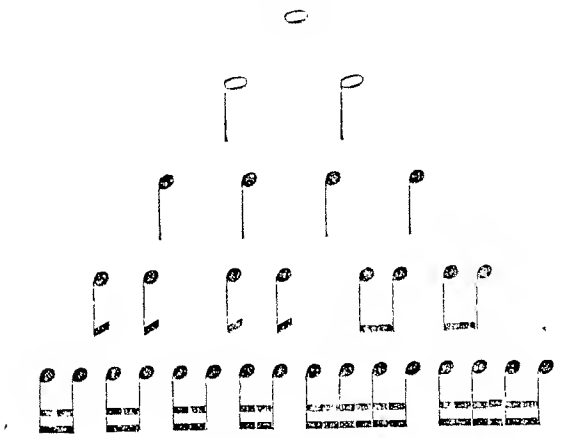
These are hence called SIXTEENTHS, [SEMIQUAVERS,] and the notes are formed thus:

Exercise.



§ 68. We have now sung sounds of five different lengths, and have obtained five different kinds of notes, as follows:

The teacher writes on the board,



Exercise on the above, in and out of the order.

§ 69. If *eight* notes are sung to one beat, *thirty-two* will occur to one whole note. These are called THIRTY-SECONDS, [DEMISEMIQUAVERS].

§ 70. If *sixteen* notes are sung to one beat, *sixty-four* will occur to one whole note. These are called SIXTY-FOURTHS.

Thirty-seconds and sixty-fourths may be exhibited merely; it is not necessary to exercise on them.

Thirty-seconds. Sixty-fourths.

CHAPTER VI.

VARIETIES OF MEASURE.

§ 71. The varieties of measure are determined by the *kind of notes*, and the *number of parts* in the measure. They are denoted by two figures placed one above the other, thus, $\frac{4}{4}$ $\frac{3}{4}$ &c., the upper *figure* or *numerator* denotes the *number of parts* in a measure; and the *lower figure* or *denominator* the kind of notes. Thus, $\frac{3}{4}$ denotes three fourths, or three quarters in a measure.

§ 72. If the parts of *quadruple* measures are expressed by quarters, it is called FOUR-FOUR measure, and is thus marked:

This is the most common quadruple measure.

The characters C, C, &c. are often used to denote quadruple or double measure. It is, however, recommended to discard the use of them, and substitute the significant numerals, and name the variety of measure from them; as four-four measure, four-two measure, &c.

§ 73. If the parts of quadruple measure are expressed by halves, it is called FOUR-TWO measure, and is thus marked:

§ 74. If the parts of *double* measure are expressed by *quarters*, it is called TWO-FOUR measure; it is thus marked:

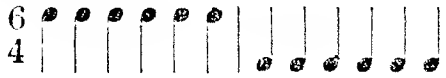
§ 75. If the parts of *double* measure are expressed by *halves*, it is called TWO-TWO measure; and is thus marked:

§ 76. If the parts of *triple* measure are expressed by *quarters*, it is called THREE-FOUR measure, and is thus marked:

§ 77. If the parts of *triple* measure are expressed by *halves*, it is called THREE-TWO measure, and is thus marked:

§ 78. If the parts of *triple* measure are expressed by *eighths*, it is called THREE-EIGHT measure, and is thus marked:

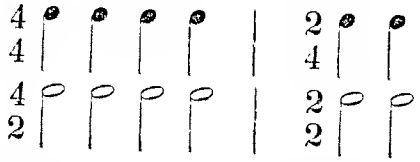
§ 79. If the parts of *sextuple* measure are expressed by *quarters*, it is called SIX-FOUR measure, and is thus marked:



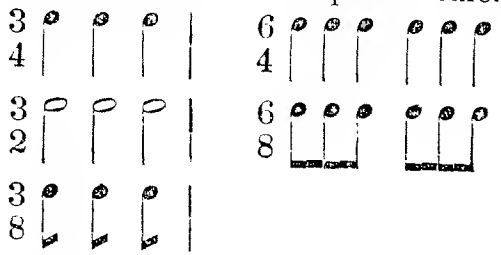
§ 80. If the parts of *sextuple* measure are expressed by *eighths*, it is called SIX-EIGHT measure, and is thus marked:

§ 81. To present a more distinct view, the teacher may write all these varieties of measure, on the board, as follows:

Quadruple measure. Double measure.



Triple measure. Sextuple measure.



§ 82. The *double* and *quadruple* measures consisting of two or four parts, are usually called EVEN; the *triple* measure consisting of three parts is called UNEVEN; and the *sextuple* measure consisting of six parts, is called the MIXED measure. It contains *two threes*, and is therefore *even*, it contains *three twos*, and is therefore *uneven;* and is equivalent to *two* (*even*) *triple* (*uneven*) measures.

§ 83. The teacher now questions the scholars, more particularly and promiscuously, on the varieties of measure, &c. until he is sure the subject is perfectly and practically understood.

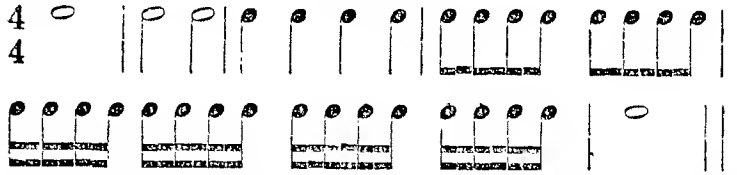
CHAPTER VII.

DIFFERENT KINDS OF NOTES APPLIED TO THE DIFFERENT VARIETIES OF MEASURE.

§ 84. Different kinds of notes may occur in every variety of measure. We will practise on them in each.

§ 86. In four-four measure.

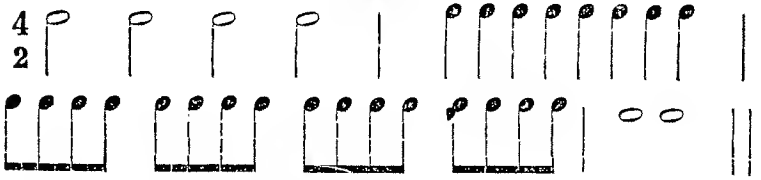
EXAMPLE.



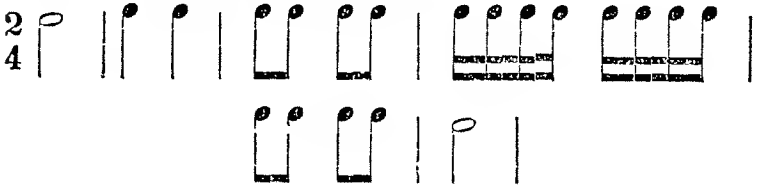
Let the teacher write this and similar examples, and the scholars beat the time and sing them.

§ 86. In four-two measure.

EXAMPLE.

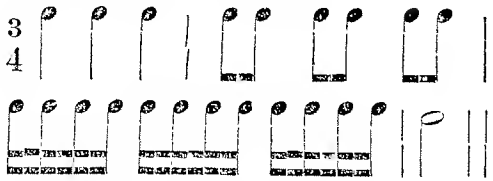


§ 87. In two-four measure.

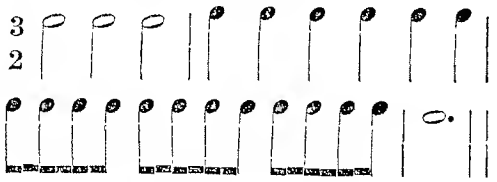


§ 88. In two-two measure.

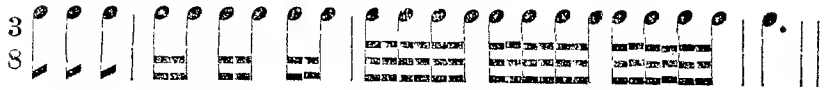
§ 89. In three-four measure.



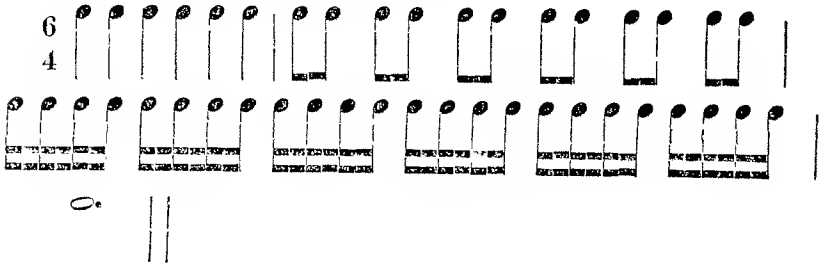
§ 90. In three-two measure.



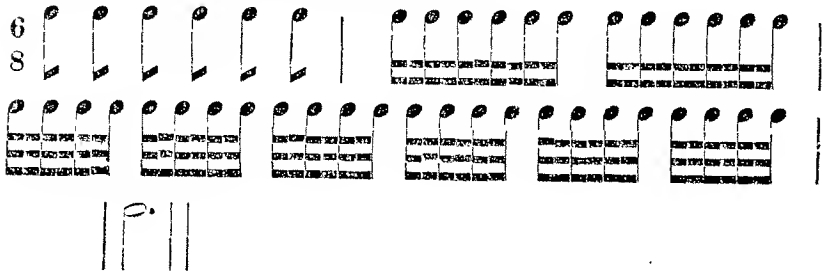
§ 91. In three-eight measure.



§ 92. In six-four measure.



§ 93. In six-eight measure.



§ 94 Let the teacher now ask questions on the relations of these various kinds of notes to each other. For example:

How many quarters are equal to a half?

How many eighths to a quarter? eighths to a half?

What part of a half is a quarter? an eighth? What part of a quarter is an eighth?

§ 95. The teacher should continue these exercises, until the pupils can answer readily and understandingly. Nothing should be passed over until it is thoroughly understood, and readily brought into practice; and to retain in readiness for practice what has been passed over, will require frequent reviews.

CHAPTER VIII.

DIFFERENT KINDS OF NOTES IN THE SAME MEASURE.

§ 96. Different kinds of notes may occur in the same measure.

The teacher writes:

Upon this, the teacher questions the scholars, as follows:

In what kind of time or measure have I written?

How many measures have I written?

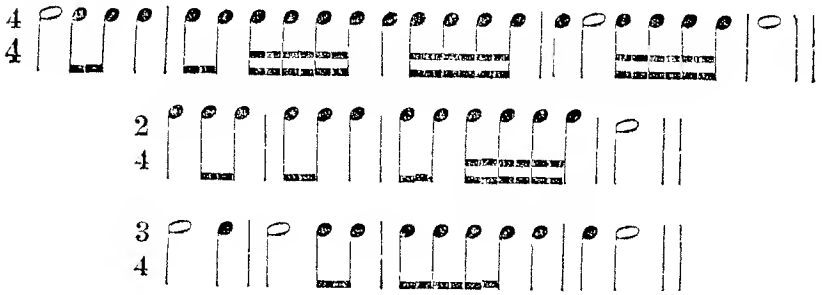
How many different kinds of notes are there in the first measure? How many in the second?

What kind of a note comes to the downward beat in the first measure?

What kind of notes come to the hither beat? how many? And so on through the lesson.

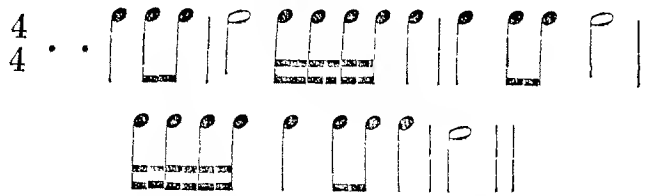
He now lets the scholars beat and describe the time, while he sings over the lesson; afterwards, he beats and describes while they beat and sing.

Let him proceed in like manner, also, with the following, or similar lessons:



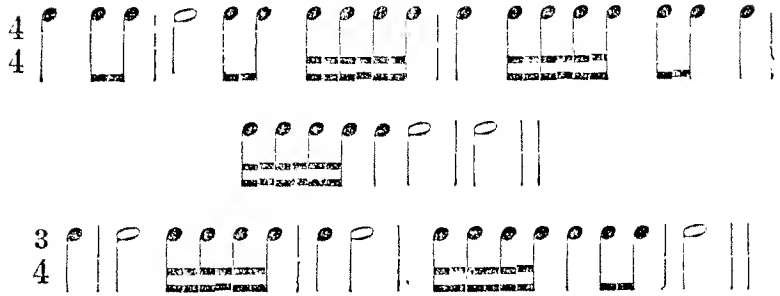
§ 97. The singing may commence on some other part of the measure, than the first, or downward beat. In this case, the notes that are wanting are counted in silence.

EXAMPLE.



Let this example be several times repeated; and in repeating, let the *last* measure be united with the *first*, as one measure. Thus, the notes wanting in the first measure, will be supplied by the last measure; which is usually the case, when the first measure is not filled.

FURTHER EXAMPLES.



Repeat the examples, and connect them together.

§ 98. Let the teacher now sing single measures, with different kinds of notes; and let the pupils tell what notes he has sung; as in the following example:

Teacher sings,

He now asks:

How many sounds did I sing to the downward beat?

What kind of a sound was it?

How many to the hither beat?

What kind of sounds were they?

He may gradually extend the lesson to two or more measures in different kinds of time, and can write the given measures on the board, according to the dictation of the pupils.

§ 100. In exhibiting exercises for pupils, both written and vocal, the teacher will find it profitable and pleasant, sometimes to make mistakes designedly for them to correct. The pupils should be taught to be always on the alert to detect errors and correct mistakes whenever they occur.

CHAPTER IX.

DERIVATION AND RELATION OF NOTES.

PART I. UNITED NOTES, OR TWO OR MORE PARTS OF A MEASURE EMBRACED BY ONE NOTE.

§ 101. We have hitherto become acquainted with the different kinds of notes and their comparative length. We have seen that longer notes may be derived from shorter ones, Chapter V., and know something of the relations of notes as connected in measures. But we must now attend to a regular rhythmical classification of notes, or to a regular system in the derivation of notes, and become acquainted with some more difficult rhythmical relations than those which have already been exhibited.

§ 102. FIRST. We will begin with quarter relations.

The teacher writes as follows:

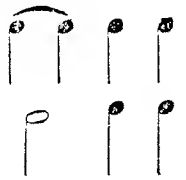
and says:

We have here four quarter notes in quadruple time. These we will consider as the primitive, or ground relation of the measure; and will proceed to obtain from them, by uniting them in various ways, other derived relations.

§ 103. We commence by uniting the 1st and 2d.

The teacher draws a tie over the first and second quarters, and requires the scholars to unite them into one sound. He then inquires, what one note

will express the union of these two? Scholars answer: and he proceeds to write under the primitive the following derived relation, thus:



Practise.

§ 104. Let us now unite the 1st, 2d, and 3d.

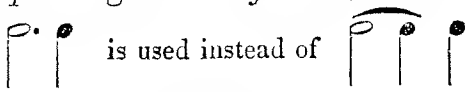
Illustration.

What is done with the quarter in the third part of the measure?

How large a part of a half is a quarter?

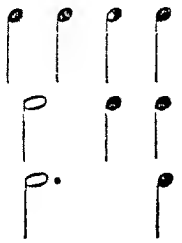
Thus we obtain a sound three quarters in length.

§ 105. RULE. *A note is lengthened one* HALF *of its value by placing a* DOT *after it, thus:*



The note is then called a DOTTED NOTE.

The teacher now writes the second derived relation under the former, thus:



Practise.

§ 106. The attention of the scholars is directed to the fact, that in both of the relations which have been derived from the primitive, the union has commenced with the first quarter; thus, we first unite the 1st and 2d, afterwards 1st, 2d and 3d.

§ 107. Let us now see what relations we can obtain, commencing with the 2d.

He writes:

Sing the four-four measure, with quarters as it is written. Now sing to the third quarter *a*, and unite it with the second quarter, making one sound of both.

Illustration.

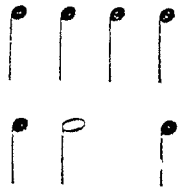
What is done with the 2d and 3d?

What note will express this union?

How then will the whole relation be written?

Ans. Quarter, Half, Quarter.

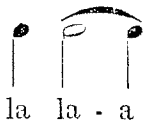
The teacher now writes this under the primitive relation, thus:



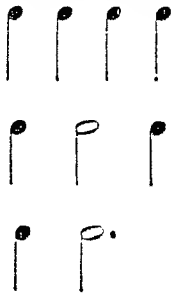
Practise.

§ 108. From this last relation, the teacher lets the following relation be found, by uniting the quarter with the half; or 2d, 3d and 4th.

Illustration:



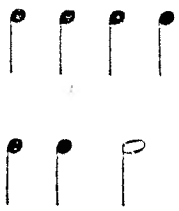
He writes it in connection with the former, thus:



Practise.

He calls their attention to the fact, that we can obtain no other relation, if we commence with the 2d.

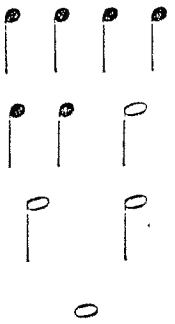
§ 109. He now writes again on the board the primitive relation, and proceeds to unite the 3d and 4th, thus:



§ 110. The *two first* and the *two last* quarters may also be united, and thus we obtain two halves.

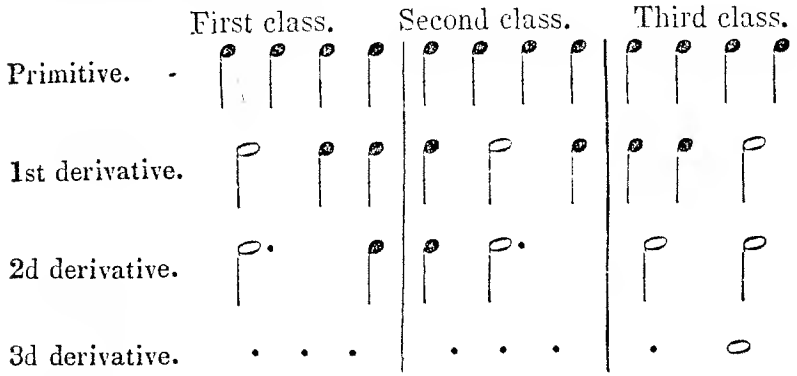
§ 111. All four quarters may be united, and thus we obtain one whole.

Teacher writes:



NOTE. The last two relations are irregularly derived; and do not, therefore, properly belong to the third class; yet their derivation is so evident to the eye, and so easily understood, that their position will soon be remembered, and can produce no confusion.

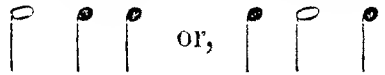
§ 112. We have thus, by degrees, obtained the following synopsis:



§ 113. The teacher now asks questions on the relations which are obtained by uniting quarters; until the scholars can tell exactly how one form arises from another; or how the different derivatives are obtained from the primitive relations; and he exercises them, in and out of order, until they acquire promptness in their answers, and certainty in their performance.

§ 114. He calls their attention to the fact, that in the first class, the union always commences with the first quarter; in the second class, the union commences with 2d; and in the third class, it commences with third, except in the two irregular derivatives.

§ 115. The teacher now sings promiscuously one and another of the above relations. For example:



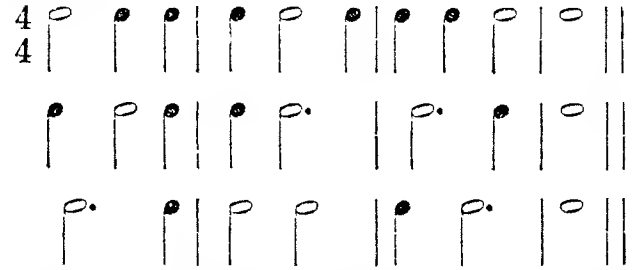
and asks:

Did I sing a primitive or derived relation?
Which class? Which derivative? &c.

Continue this exercise, from time to time, until the pupils are able to comprehend two, three, and four measures at once; and direct the teacher how to write them on the board.

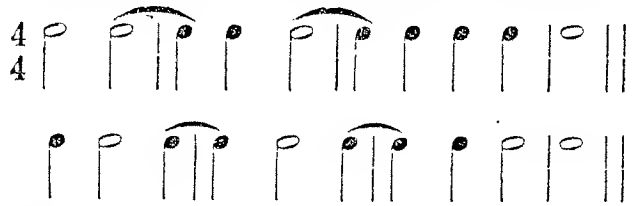
§ 116. These relations of measure, however, do not often occur in the order of their derivation, nor are they written under one another; but they are placed side by side, in a horizontal direction.

§ 117. The teacher now writes the following lessons, and after inquiring particularly into the derivation of each measure, causes them to be sung by the scholars; he beating and describing:



For each of the derived notes, he asks how many times they must think *a*.

§ 118. The last note of a measure may be united with the first note of the following measure:



Question and practise.

§ 119. The scholars should now be required to compose similar exercises of two, four, and subsequently of eight measures.

It would be useful for the scholars through the whole course, often to dictate exercises for the teacher to write on the board, or they might write them themselves and correct each other.

[See appendix to Rhythm, Chap. xx.]

CHAPTER X.

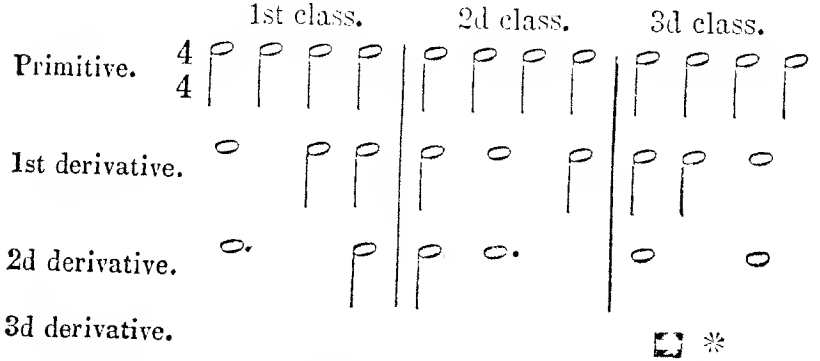
RELATIONS OF NOTES.

PART II. United halves and quarters in various measures.

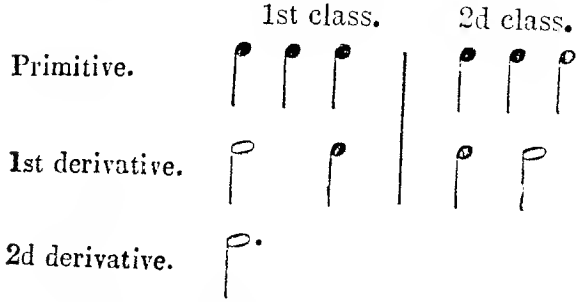
§ 120. *Remark.* The more carefully the teacher has advanced in the preceding Chapter, and the more clearly the scholars understand, and the more promptly they trace, the various relations to their origin; so much the more easily will they be prepared to understand and trace the following relations in their abridged forms. We suppose the teacher

has closely followed and accurately investigated the relations of the preceding Chapter; and hence, we now give merely the relations according to their derivation, and leave the rest to himself; since he has now become familiar with the principle on which the derived relations are obtained, and with the mode of procedure in teaching this branch of the subject.

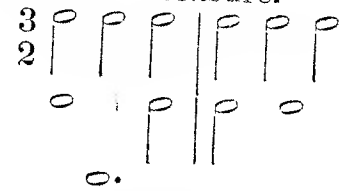
§ 121. In *four-two* measure, the following relations arise. The scholars will carefully trace the derivations, &c.



§ 122. In *three-four* measure.

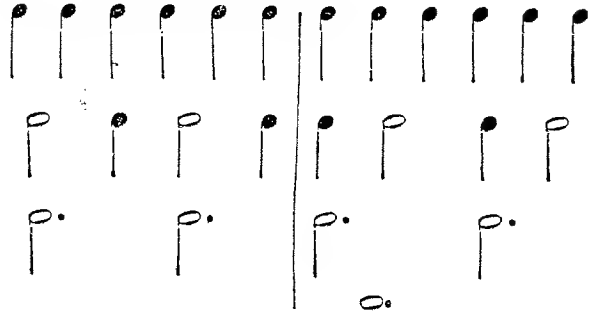


§ 123. In *three-two* measure.



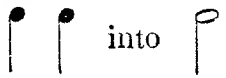
* A double note, [Breve], now seldom used.

§ 124. In *six-four* measure.

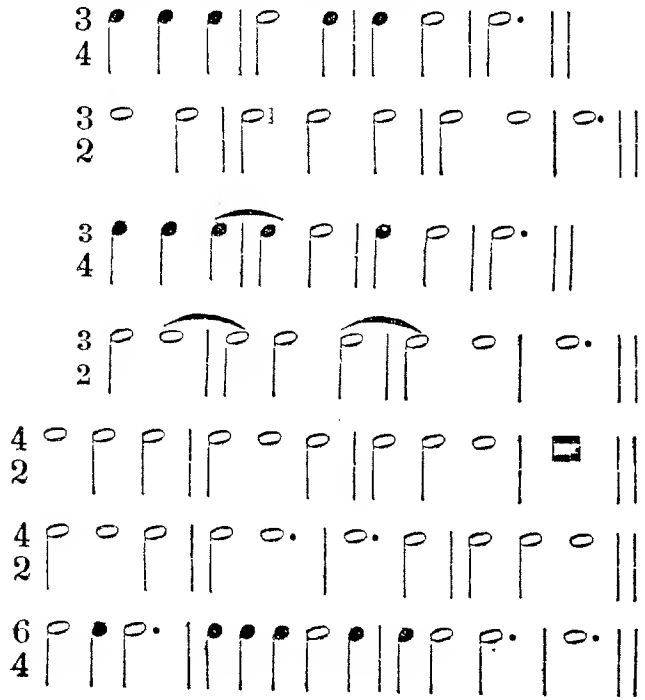


See remarks, § 47.

§ 125. In *two-four* measure, the only union is



§ 126. Question as to the derivations, and practise the following and similar lessons:



§ 127. The teacher sings two, three, and four measures, out of the varieties treated of in this and the former Chapter; and requires the scholars to define and write them down, or direct him how to do so.

He further calls on them to compose exercises and dictate them to him, or write them down and exhibit them.

If the scholars cannot do this, the instruction has been superficial, and the best way is to go back and begin again.

CHAPTER XI.

RESTS, OR MARKS OF SILENCE.

PART I. Quarter, half, and whole rests.

§ 128. We are often required in music to count certain parts of the measure in silence. This is called *resting*, and the sign of it is called a REST.

§ 129. Rests derive their *name* and their *length* from the notes whose place they supply. Thus, if a *quarter* is to be counted in silence, the sign for it is called a *quarter rest;* if a *half* is to be passed over in silence, the sign for it is called a *half rest*, &c.

§ 130. The sign for a quarter rest is thus:

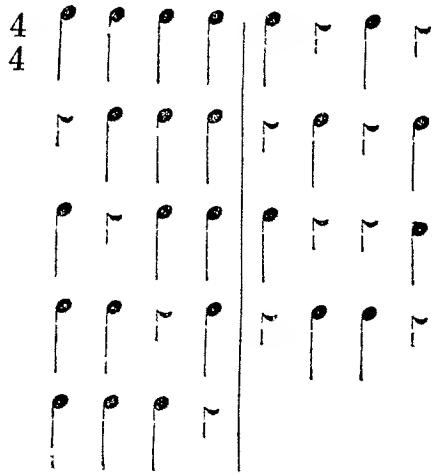
Teacher writes:

Whenever such a sign occurs, the quarter whose place it supplies, is to be passed over in silence.

§ 131. The teacher writes the following examples on the board, and asks, which quarter in each measure must be passed over in silence? At first, let the scholars, as they pass over the rest, say aloud, *rest*, or *rest beat*, thus:

Downward beat, rest beat, &c.

Afterwards let them *whisper* rest, and finally, let them only *think* rest.



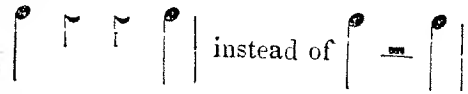
Practise at first on each individual example; next in the order written; and last promiscuously.

§ 132. The sign for a *half rest*, or a rest for two quarters, is a broad mark on the *upper* side of a line, thus:

Teacher exhibits.

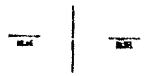
Practise on examples like the following:

In the middle of four-four measure, however, we usually find:



§ 133. The sign for a whole rest, or a rest for four quarters, is a broad mark on the *lower* side of the line.

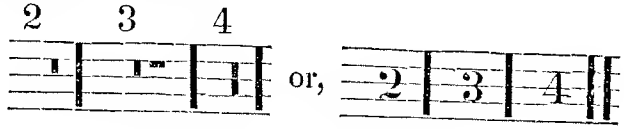
Teacher exhibits:



This rest, however, does not *always* stand for a whole note. It is used whenever *any whole measure* is to be counted in silence. Thus, in thee-four measure, it stands for three quarters; in two-four measure, for two quarters; in six-four measure, for six quarters; in four-two measure, for four halves, &c.

§ 134. Several measures are sometimes to be passed over in silence. In this case, the number of measures thus to be passed over, is usually expressed by *figures;* thus, 2 signifies two measures, 3 three measures, &c.

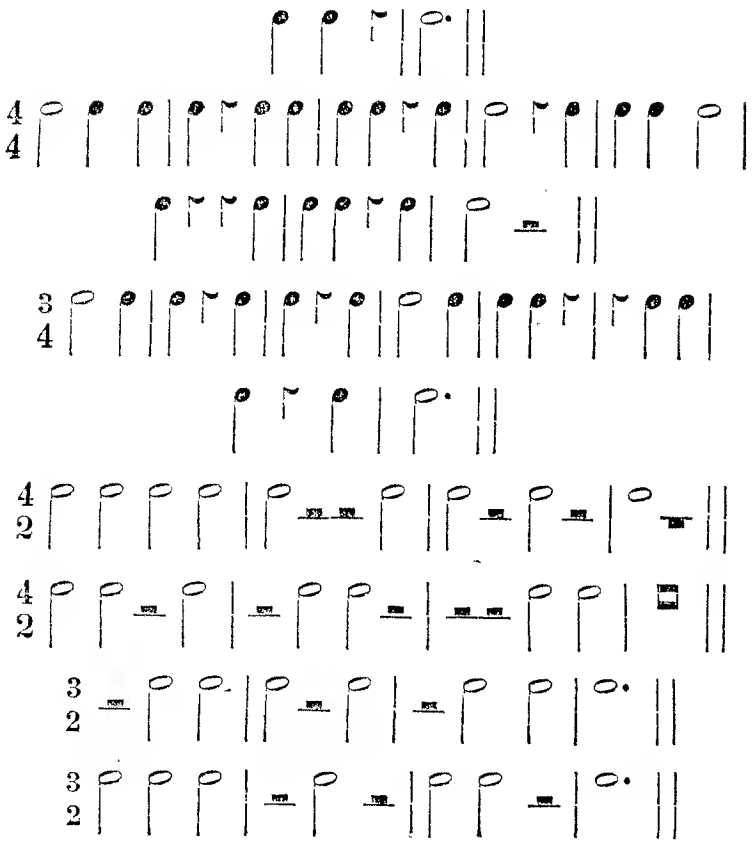
The following signs are also often used:



[For Eighth rests, see Ch. xv.]

§ 135. Exercise upon these kinds of rests, in other varieties of measure.

The teacher writes lessons similar to the following, asks the necessary questions, and practises them.



§ 136. The teacher will now sing examples with rests; first single measures, then sets, which the scholars will write, or dictate to be written by the teacher. The teacher will also write erroneous examples to be corrected by the scholars. The scholars too should compose examples to be criticised by the teacher, or by one another; these may be written by the scholars, or dictated to the teacher to be written by him on the board. This should be a constant practice.

END OF THE FIRST COURSE IN RHYTHM.

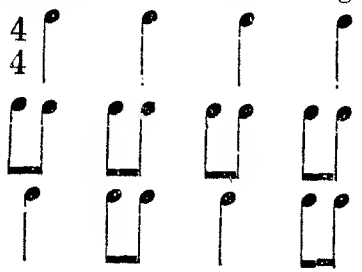
CHAPTER XII.

DIVIDED NOTES; TWO TO ONE BEAT.

PART I. Divided quarters, or two eighths to a beat.

§ 137. The teacher lets the four-four measure be sung, at first with quarters, then with eighths; thus, two notes will come to one beat.

He writes and the scholars beat and sing:



§ 138. Now, in the last example, let the scholars sing to the first eighth of the second and fourth parts of the measure, *a*, instead of *la*, and thus unite the eighth to the quarter; thus:

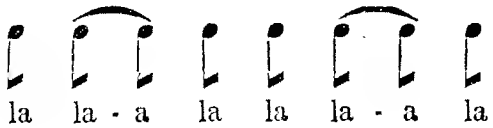
Thus by uniting the first three eighths in each half of the measure, the following relation arises:

The hither and the upward beat fall here on the dot; a circumstance to which the teacher should call the attention of the scholars.

This relation again is written under the above, and practised in connection with them until a readiness of performance is acquired. The teacher should give particular attention to see that the beats are made correctly.

§ 139. The teacher now writes again the primitive relation near the above, but separated by a perpendicular line, and lets *a* instead of *la* be sung to the third and seventh eighth, and lets each be connected with the preceding note, thus:

Illustration:



Written:

Here the hither and the upward beats fall on the second eighth of the quarters.

Write down and exercise on this in connection with the foregoing.

§ 140. From this last relation arises the following, by uniting the fourth and eighth eighths to the quarters; or by uniting the last three eighths in each half of the measure, thus:

The hither beat and the upward beat fall here to the second eighths of the dotted quarters.

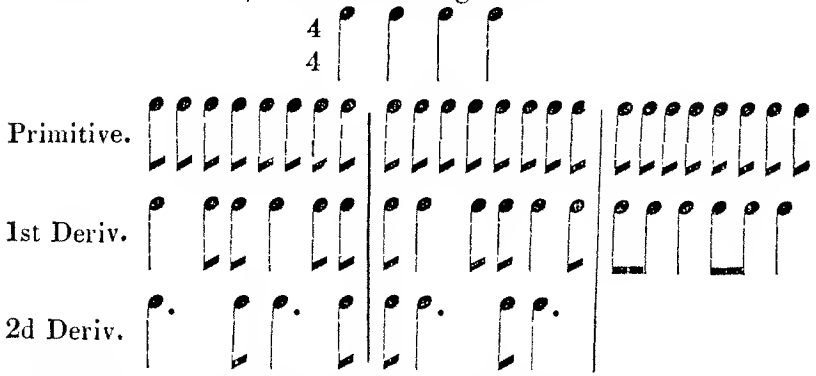
Write down and exercise as before.

§ 141. Join the third eighth to the fourth, and the seventh to the eighth.

Written:

Write down and exercise.

§ 142. These relations now stand on the board, according to their derivation, in the following order:



These are called EIGHTH RELATIONS, eighths being taken as the ground or primitive relation.

The attention of the scholars should be particularly turned to the fact, that *each half* of a measure is viewed distinctly from the other; and that then the process is the same as in quarter relations.

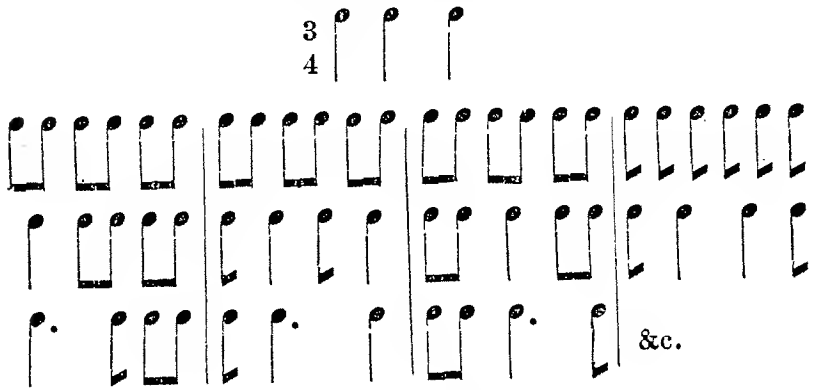
Ask questions on the origin and derivation of these forms, and exercise on them in and out of the order.

§ 143. Relations from two different classes may occur in the same measure.

EXAMPLE.

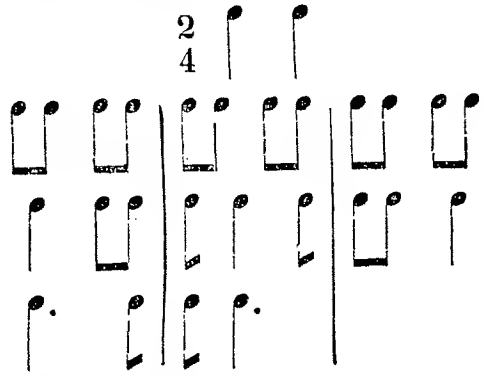
Ask questions as to the derivation of the first and second half of each measure, and exercise.

§ 144. In like manner, the relations in three-four measure are found, by uniting the eighths, according to the foregoing principle of derivation:

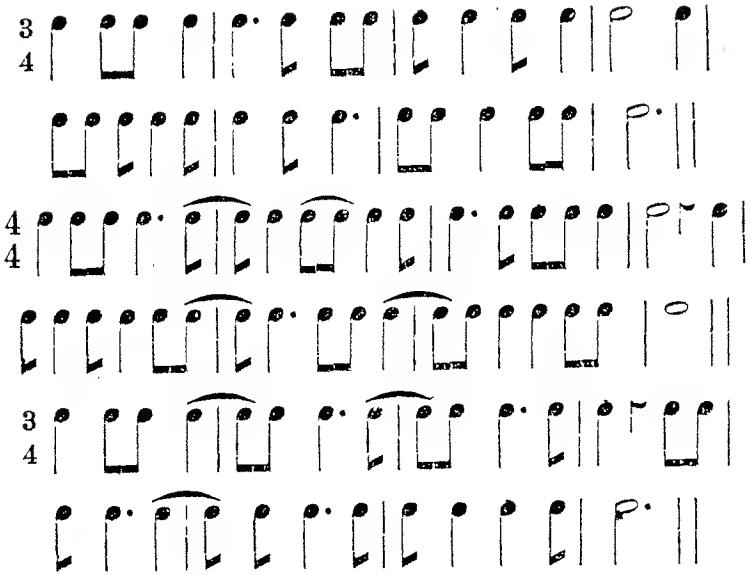


Remark. If the previous exercises have been properly treated, and are well understood by the scholars, it will be unnecessary to exhibit all the cases which might be found.

§ 145. The following relations can be produced in two-four measure:



§ 146. The scholars will now be able, immediately, to define and sing the following:



§ 147. The teacher sings measures and sets from eighth relations, and the scholars note them down, or define them. Pupils also compose sets, which are written and sung by the school

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CHAPTER XIII.

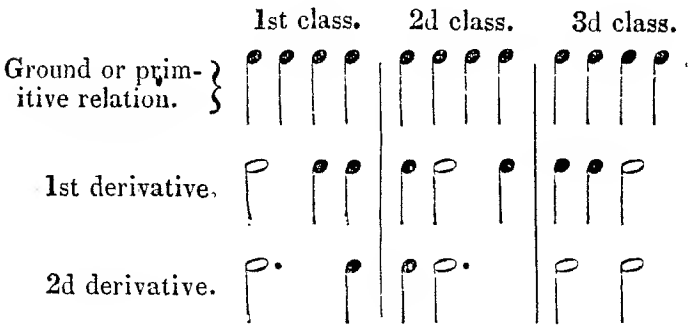
DIVIDED NOTES, TWO TO ONE BEAT.

PART II. Divided halves, or two quarters to a beat.

§ 148. Since it may now be assumed, that every teacher will, by the mode of procedure hitherto, be prepared to take in hand the exercises which still remain; so hereafter a mere giving of the direction will be sufficient.

§ 149. Thus far, in tracing the relations of divided notes two to a beat, we have taken eighths as primitives. We now in the same manner, take quarters as primitive relations.

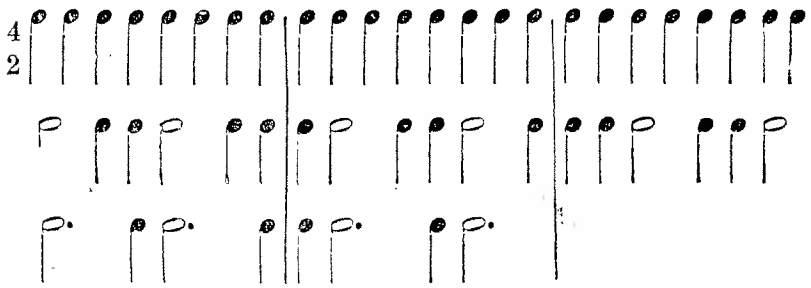
§ 150. The teacher takes the *two-two* measure in *quarters* as the ground or primitive relation, and requires the pupils to find the derived relations, in the same manner as in chapter XII.; as follows:



Exercise until a facility is acquired, in and out of order.

§ 151. Inquiry into the relations in *four-two* measure.

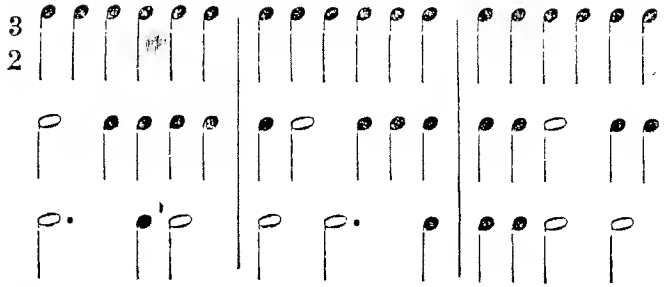
EXAMPLE.



Exercise as before.

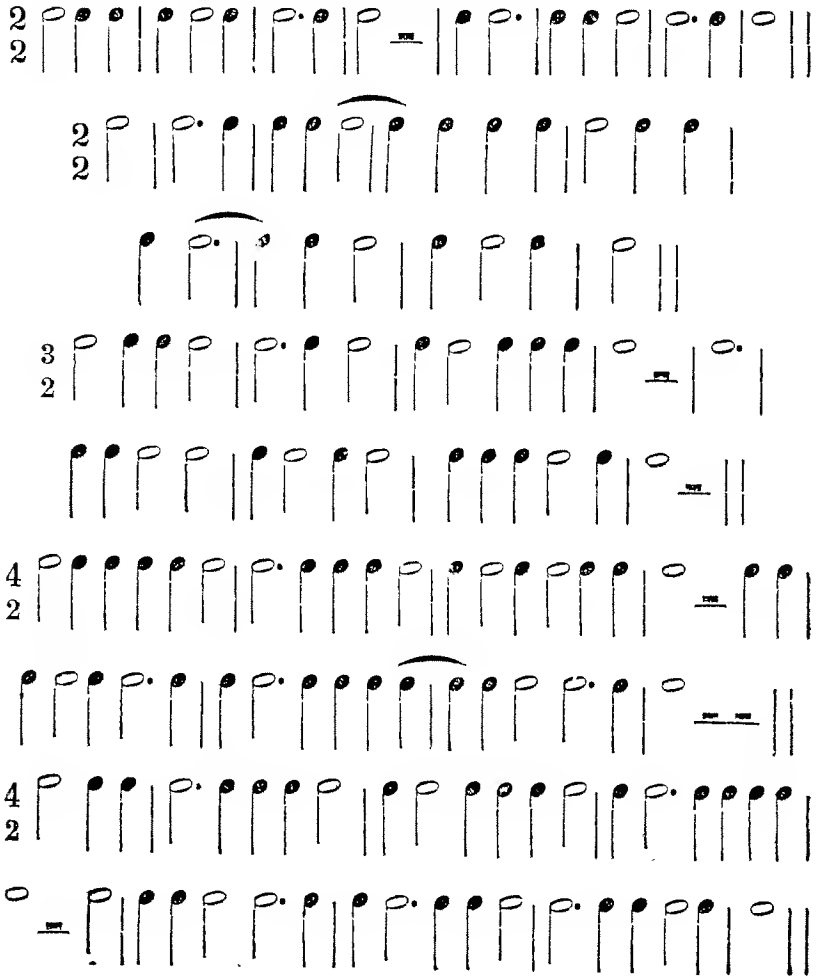
§ 152. Inquiry into the relations in *three-two* measure.

EXAMPLE.



Exercise.

§ 153. Examples for practice.

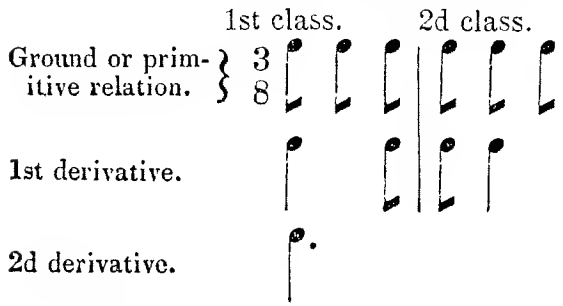


CHAPTER XIV.

RELATIONS OF UNITED NOTES.

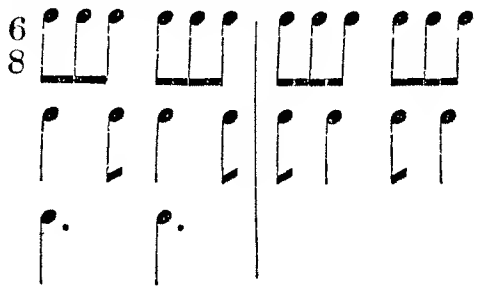
PART III. United eighths in various measures.

§ 154. We now take eighths as the primitive relation, and proceed first to an inquiry into the derivations in the *three-eight* measure.



Exercise.

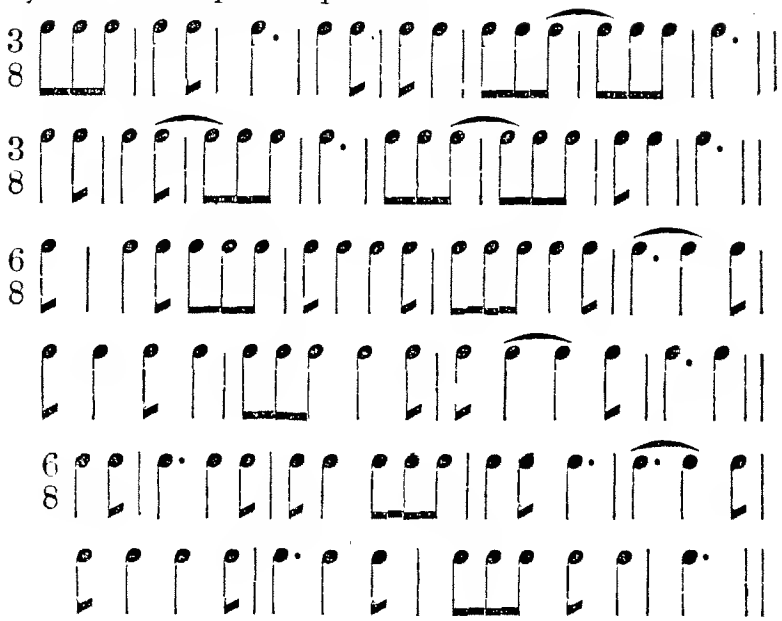
§ 155. In six-eight measure.



Combining of relations.

Question in relation to the derivation, and exercise.

§ 156. Examples for practice:



CHAPTER XV.

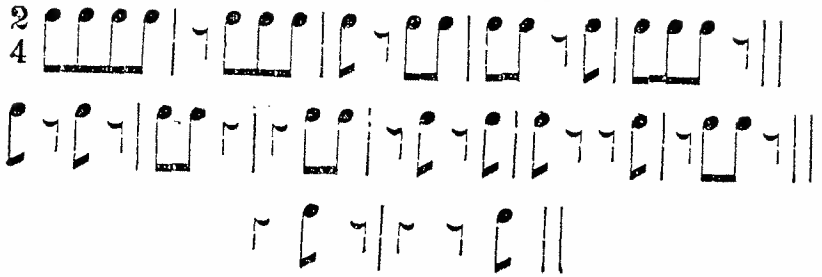
RESTS.

PART II. Eighth rests, and dotted rests.

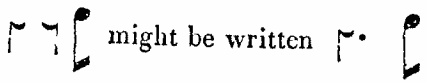
§ 157. Eighths must also often be counted silently.

The mark for an *eighth rest* is 𝄾

§ 158. The teacher now, according to chapter IX, finds the following relations, and practises them in two-four measure; and if he pleases, in other varieties of measure.

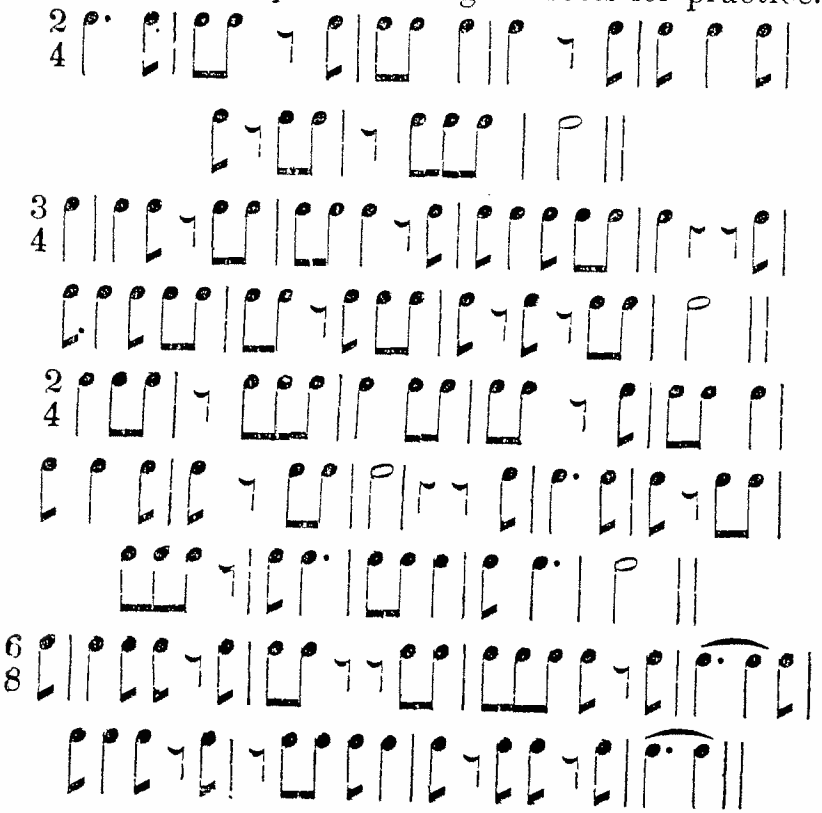


§ 159. *Dots* may also be put after *rests*, when they are to be lengthened one half. Consequently, the last relation above:



These are then called DOTTED RESTS.

§ 160. Examples with eighth rests for practice.



§ 161. The teacher sings measures and phrases, in which eighth rests occur; and the scholars describe them or note them down.

The scholars also should compose rhythmical examples, and apply the rests.

(For sixteenth rests, see Chapter XVIII.)

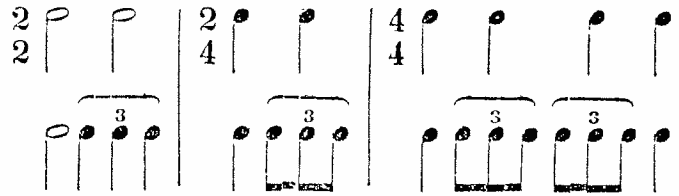
CHAPTER XVI.

TRIPLETS.

§ 162. *One* part of a measure is often divided into *three* equal portions, so that, instead of dividing a note into halves, we divide it into *thirds*.

These are called TRIPLETS or THREES, and are usually marked with a 3 over or under them.

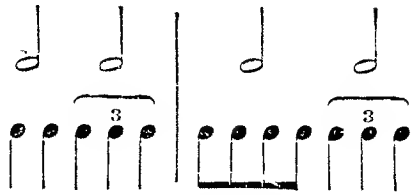
Illustration.



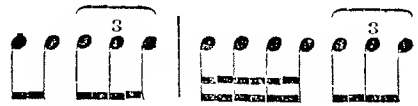
Practise them.

§ 163. Thus triplets must be sung somewhat faster than other notes of like form, though among themselves they have a perfect equality. Hence, it is somewhat difficult to sing them, when preceded by notes of a like form or by quicker notes.

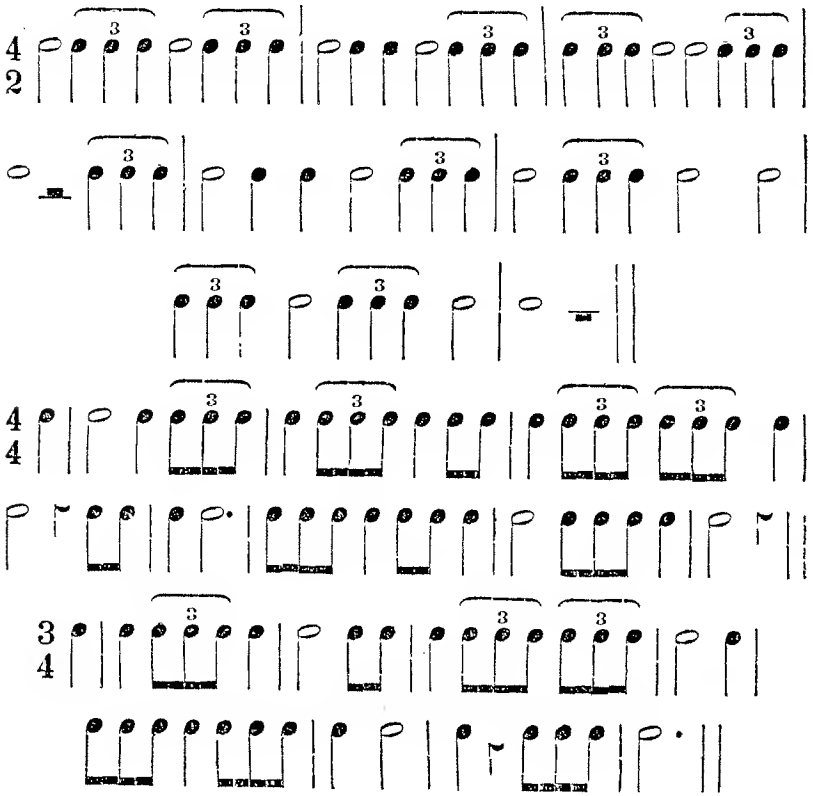
Example:



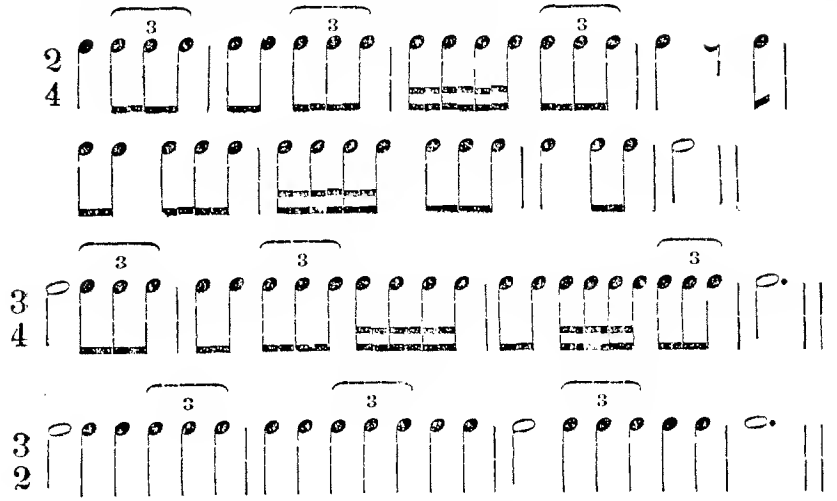
The same is the case when eighth triplets follow eighths or sixteenths, thus:



§ 164. Exercises on triplets, when they are in connections in which they can be more easily performed.



In more difficult connections.



§ 165. REMARK. Sometimes five or six notes must be performed to one beat. These, on account of their number, are called fives, sixes, &c. (See "Musical Cyclopedia.")

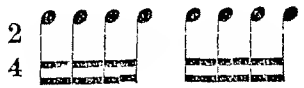
END OF THE SECOND COURSE IN RHYTHM.

CHAPTER XVII.

DIVIDED NOTES; FOUR TO ONE BEAT.

§ 166. Since in the measures, $\frac{4}{2}$, $\frac{3}{2}$, &c. four notes are seldom sung to one beat, we pass immediately to SIXTEENTH RELATIONS.

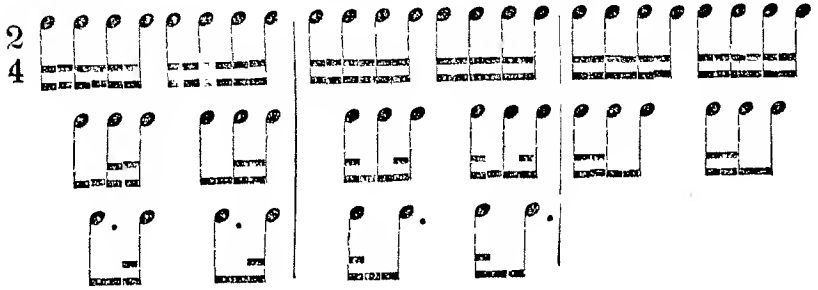
§ 167. The teacher requires the two-four measure to be sung and beat in sixteenths as the primitive form:



To the second note *a* instead of *la* is to be sung; and thus it will be united with the first into one. Hence arises the following, which he writes under the primitive form:

§ 168. In a similar way, the other relations may be found. Each one of which should successively be practised in connection with those already found, until a readiness is acquired.

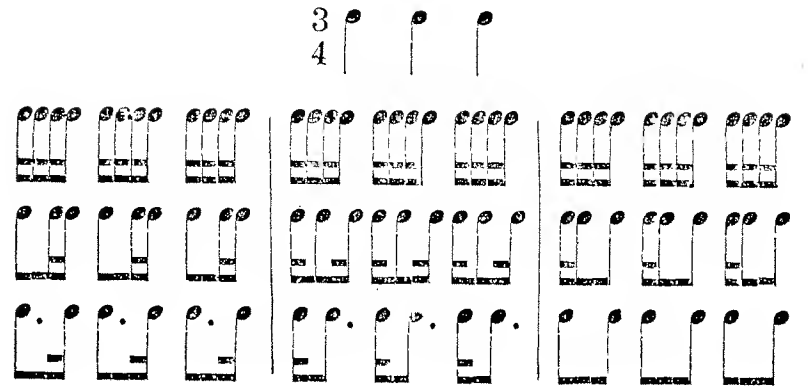
§ 169. The following are the relations in their order:



Practise.

Each collection of four notes, in whatever variety of measure, is considered separately.

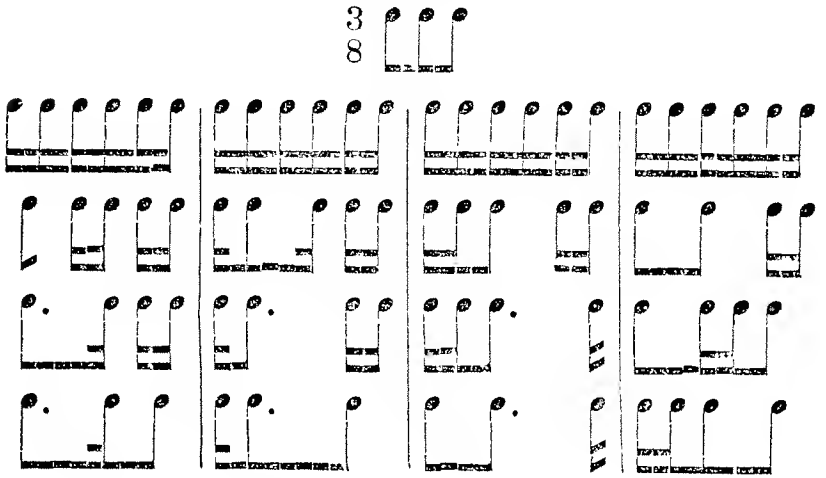
§ 170. These are called SIXTEENTH RELATIONS, because sixteenths are taken as the ground or primitive relation.



Practise.

If necessary, these relations may be investigated and practised in four-four measure.

§ 171. Three-eight measure.

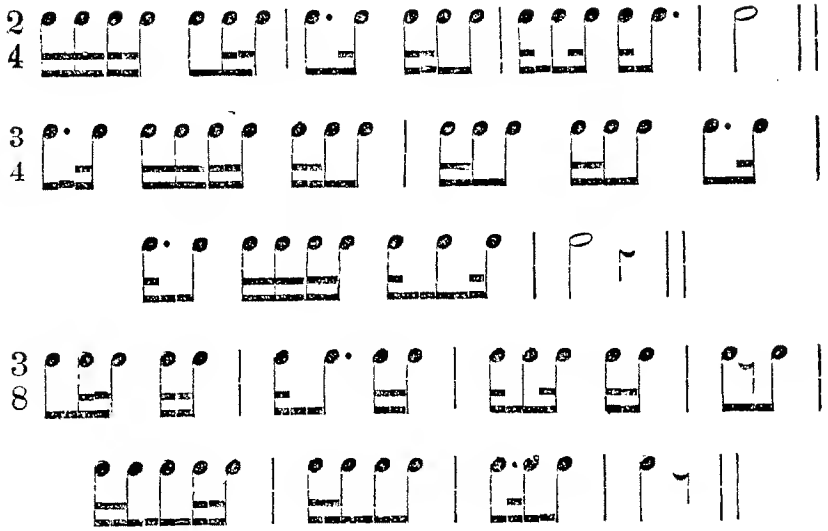


And so on, practise.

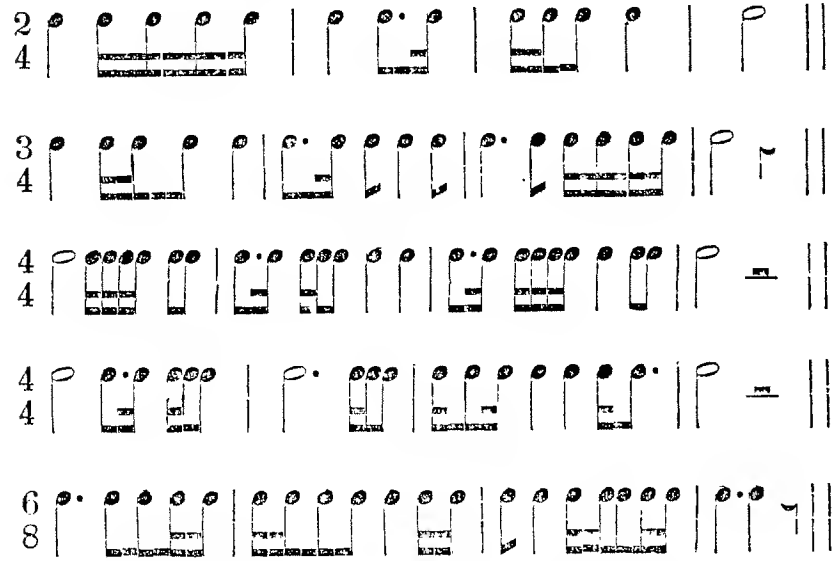
Since the same relations occur in $\frac{6}{8}$ time, it is not necessary to examine it.

§ 172. Practise the following and similar lessons.

Question as to derivation, &c.



§ 173. Relations of sixteenths, in connection with the longer kinds of notes.

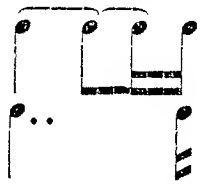


§ 174. Thus we see that different relations may occur not only in the same example, but also in different parts of the same measure.

§ 175. A dotted note or rest is sometimes lengthened by a *second dot*, which adds to it one *fourth* of the *note* or one *half* the former *dot*.

Illustration :

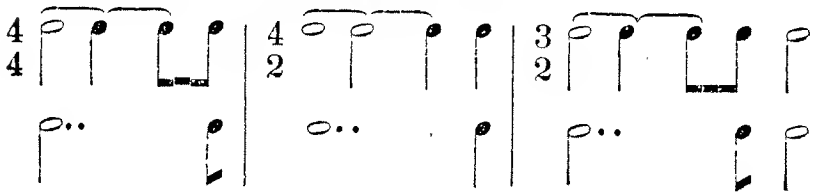
Usually written:



These are called DOUBLE DOTS.

The first dot in this example denotes half a quarter, and the second half the first dot or half an eighth; thus the quarter is prolonged by thr sixteenths.

Examples with longer notes.

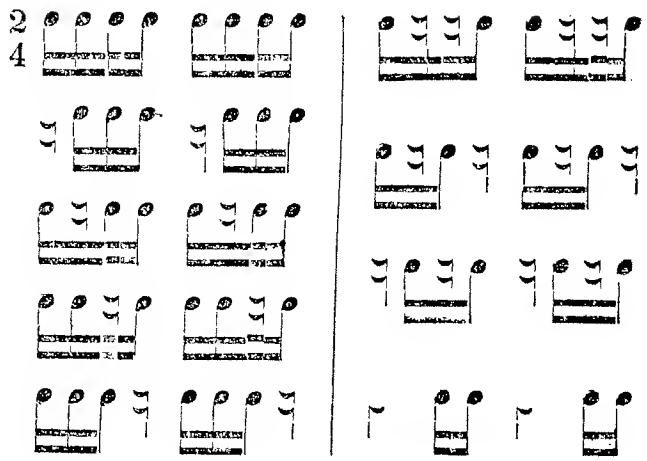


CHAPTER XVIII.

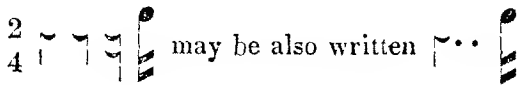
RESTS.

PART III. SIXTEENTH AND TWICE DOTTED RESTS.

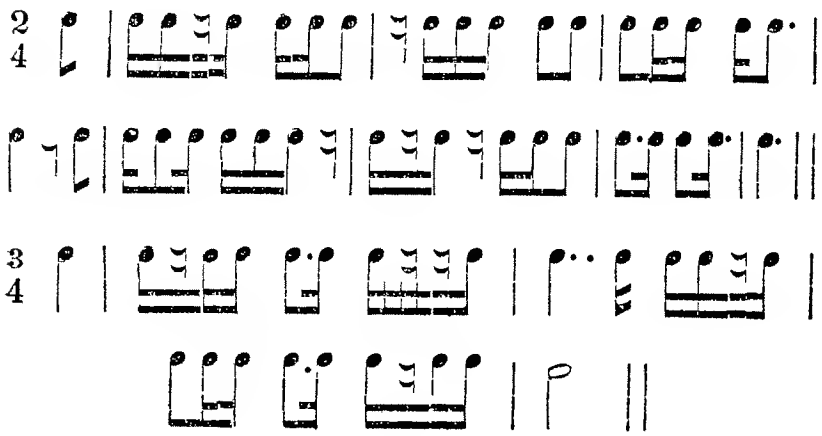
§ 176. The *sixteenth* rest, whose sign is 𝄿, is practised in the same manner as the eighth rest. In order to examine their relations, the two-four measure with sixteenths is taken as the primitive relation.



§ 177. *Double dots* may be applied to rests, in the same manner as to notes. Thus:



§ 178. As only the same relations can occur in the other varieties of measure, it is unnecessary to examine them. Hence, a few examples for practice only are given.



THIRTY-SECONDS AND SIXTY-FOURTHS.

§ 179. Having advanced thus far in Rhythm, the pupils will be able to explain every relation of measure in thirty-seconds (demisemiquavers,) and sixty-fourths (demiquavers,) without previous practice. They can exhibit every primitive relation, and from it, form each derived relation.

CHAPTER XIX.

GRADES OF TIME.

§ 180. We add some remarks respecting a more particular designation of the degrees of time (tempo,) with which the scholars may at any period be made acquainted.

§ 181. In performing a piece of music, much depends on the degree of *quickness* or *slowness* with which the parts of measures are passed over. The proper time is usually indicated by certain Italian words placed at the beginning of the piece.

§ 182. There are THREE PRINCIPAL degrees of time.

I. SLOW time, *three* grades:
   1. ADAGIO MOLTO, or (ASSAI); *very slow.* (*molto*, much; *assai*, very.)
   2. ADAGIO, or LARGO; *slow.*
   3. LARGHETTO, UN POCO ADAGIO; *somewhat slow.* (*un poco*, a little.)

II. MIDDLE time, *three* grades:
1. MODERATO; *moderate.*
2. ANDANTE; *gentle, distinct and rather slow.*
3. ANDANTINO; *rather quicker than Andante.*

III. QUICK time, *five* grades:
1. ALLEGRETTO; *a little quick.*
2. ALLEGRO or VIVACE; *brisk, lively.*
3. ALLEGRO MOLTO; *very lively.*
4. PRESTO; *very quick.*
5. PRESTISSIMO; *quick as possible.*

REMARK. These are all the designations of time that are commonly used.

§ 183. To correspond with the sentiment to be expressed, the time in many passages of a piece of music, must be made *gradually slower* or *gradually quicker*. The former is denoted by RITARDANDO, or LENTANDO, *delaying;* and the latter, by ACCELERANDO, *hastening*. (See "Musical Cyclopedia.")

§ 184. The PAUSE 𝄐 placed over a note or rest, denotes that it must be *prolonged* beyond its proper value. Sometimes the pause also denotes a rest at the end of a strain or line.

END OF THE THIRD COURSE IN RHYTHM.

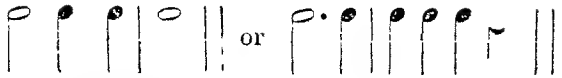
APPENDIX FOR THE TEACHER.

CHAPTER XX.

§ 185. *Performances of the scholars.* It has already been several times remarked, that the scholars should be required themselves to compose measures or phrases corresponding to lines in poetry, or parts of lines that can be rhythmically divided. To say any thing of the utility of such exercises, would be superfluous. We would only remark, that the teacher who gives out such exercises, should not only have the requisite ability and perseverance himself, but should encourage the scholars, not neglecting their performances, but giving them due directions. Ingenious and industrious scholars will produce rhythmical examples which are quite tolerable; but those of a weaker capacity must be helped forward by instruction.

Let the teacher write on the board one of their examples which is defective; and let him call the attention to the defect, and correct it before the eyes of the pupils. On the other hand, let their successful examples be written and practised for their encouragement.

§ 186. *Regular close of examples.* The examples at first should be perfectly simple, without dotted notes, rests, &c., consisting of from one to four measures. Afterwards, more measures including dotted notes and rests, may be added in such a manner, as to form a regular whole.

Examples.  or

If a regular whole, or set, is to be formed by uniting several measures, it must be closed on a strong part of the measure. In order to render this manifest to the scholars, the teacher writes on the board the following:

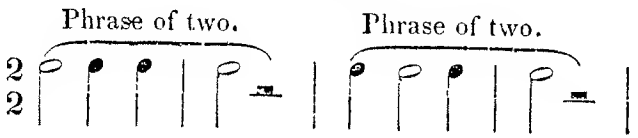
When it is sung, he asks whether it can well close in this manner? The scholars, particularly the more discerning, will at once feel that another note is still wanting.

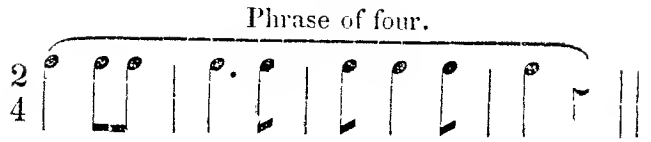
The following examples will, in this respect, be still more striking to them:

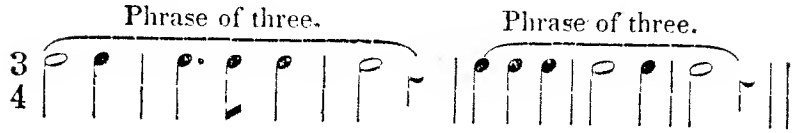
§ 187. *Phrases, Sections and Periods.* (1) When two or more measures or parts of measures are united and regularly closed, so as to express a single but complete rhythmical idea, they may be considered as constituting an independent set, or PHRASE.

(2) When *two measures* constitute a phrase, it is called a PHRASE of TWO; if *four measures* form a phrase, it is called a PHRASE of FOUR; *three measures*, a PHRASE of THREE.

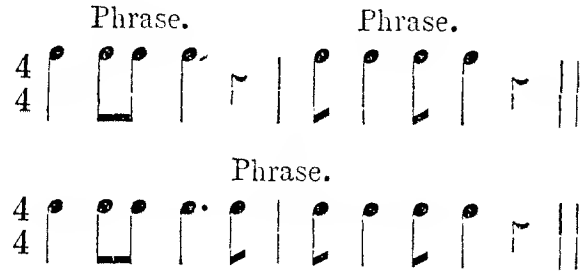
EXAMPLES.







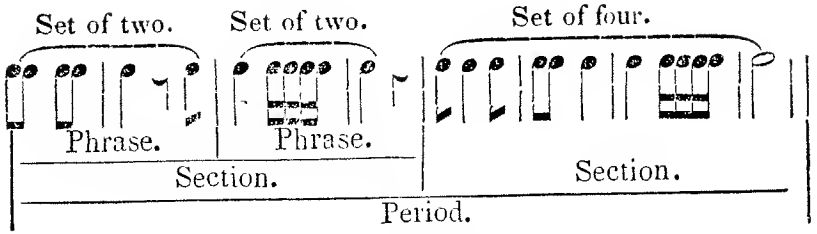
(3) Or the same examples may be given in different measure, so that the shortest shall consist not of *two double measures*, but of *one quadruple measure*, thus:



(4) Two phrases may be connected.

EXAMPLE.

Here the first set, without the last note marked *, constitutes a phrase; but, on account of this note falling on the upward beat, we desire still another phrase; and this feeling is not gratified, until we arrive at the fourth measure. *Several phrases* connected like the above, form a SECTION. *Several sections* form a PERIOD. Example:



(See "Musical Cyclopedia.")

§ 188. When the scholars have once arrived at a knowledge of phrases and sections, a new field opens for their own rhythmical invention. The teacher now exactly defines the *sets of two*, *sets of three*, *phrases* and *sections*. He says, for instance, compose a rhythmical example of two *sets of two* and a *set of four*, in $\frac{2}{4}$ measure: or an example which, with two measures, forms a *phrase*, and with four measures a *section;* connect with this another *section* of four measures, which, with the former, shall make a *period*. (See example above.)

END OF RHYTHM.

SECOND DIVISION.

MELODY:

OR THE

PITCH AND SUCCESSION OF SOUNDS.

INTRODUCTION.

§ 189. Since it is necessary, even in the first exercises in melody, that the teacher and the scholars should, as far as possible, be acquainted with the properties of a *good tone*, and be able to produce it, we premise what is requisite for answering the questions: I. *How are vocal sounds produced?* II. *What are the properties of a good tone?*

I. VOCAL SOUNDS. All sounds are affected by the vibrations of the air. To produce these vibrations, we must put an elastic body, as a string or bell, or a column of air itself, into a quick vibratory motion, by some sudden impulse. According to the first principle, viz. the vibration of solids, all stringed instruments, such as piano fortes, and violins, and all pulsatile instruments, as bells, drums, &c. are constructed; and according to the last, viz. the vibration of a column of air, all wind instruments,

such as organs and flutes are formed. The pitch of a sound made by a stringed instrument, depends on the size and the length of the string, and the force by which it is extended ; that of a wind instrument, on the length of the tube, and on the impulse given to the column of air included within it.

§ 190. Our method of producing vocal sounds is similar to that of a wind instrument. We inhale a quantity of air, and force it out through the vocal organs. If we wish to produce a very low sound, the internal organs, particularly the opening of the throat, are expanded, and the air is forced out with as little velocity as will make a distinct vocal sound. On the other hand, if we wish to produce a very high sound, the same internal organs are contracted, and the air is forced out with as great a velocity as can be produced without screaming. The power of thus expanding and contracting the organs is, in a great measure, the result of *practice*. The sound should be made chiefly at the opening of the throat, and merely modified by the external organs of the mouth, viz. the tongue, the teeth, the palate, and the lips. *The mouth should be so completely opened, that the sound may meet with no obstruction in its course, and the organs kept in a fixed position without the least variation.* A full and retentive breath is necessary to a full and firm tone ; and to acquire this, the scholars should frequently practise some vocal sound, and give it as *full*, as *smooth*, and as *long* as possible. Care should be taken, that the sound be produced not to deep in the throat, which will make it thick and guttural ; nor proceed from the nose, which will make it nasal ; a proper medium between these is desirable, but it is better that it should partake a little of the nasal, or that it should approach nearer to the nasal than to the

guttural. The standing posture, with the head and shoulders thrown a little backwards, is the most favorable for inspiring a very long breath. To improve the voice and give it volume, we should accustom ourselves to sing the scale in long, loud and equal sounds, or organ tones ; and indeed in all the different dynamic tones. In this way, the internal organs will become more elastic and subject to command. By a *continued* exercise of the organs, in the manner above described, most persons in time may acquire,

§ 191. II. *The most* ESSENTIAL QUALITIES *of a* GOOD TONE ; viz. *purity*, *fulness*, *firmness*, and *certainty*.

1. A tone is PURE or clear when no extraneous sound mixes with it ; IMPURE when something like a hissing, screaming, or huskiness is heard in connection with it. Impurity is often produced by the interference of the parts of the mouth ; they get in the way, and the sound is thus obstructed and indistinct.

2. A tone is FULL, when it is given with a complete, free, and unconstrained exertion of the appropriate organs of sound. The breath should be fully drawn, and used only to produce the sound. That tone is FAINT which is produced by a negligent use of the organs, by a want of breath, or by a waste of it, that is, air escapes which does not go to make up the sound. Exercises in the explosive tone will greatly assist in acquiring the proper manner of taking breath.

3 and 4. A tone is FIRM and CERTAIN, when immediately on being given, it is the correct sound, and continues so to the end. Hence, the following are *faults :*

1. A *wavering* and *trembling* of the voice.

2. Striking a wrong sound and then *sliding* up and down to the correct sound.

3. A negligent or careless *beginning* and *ending* the sound.

4. A too great *elevation* or *depression* of the sound.

The only remedy for these defects, is, first, to have the correct sound in the ear, then to strike it firmly and surely, and finally, to keep the organs in the same fixed position without the least deviation, as before directed.

§ 192. To CORRECT FAULTS. If the teacher hears a faulty tone in a scholar, let him endeavor to imitate it; and in doing so, he should give close attention to the organ by which the faulty sound is produced. Let him then sing a good tone, with the use of the appropriate organs; and the scholar will immediately discover and correct his fault. It is highly useful also for the teacher to give out faulty sounds, and to require the pupils to imitate them, contrasting them with those which are correct.

§ 193. GENERAL DIRECTIONS. Let the teacher require the scholars always to stand erect, with the head looking directly forward, the breast bending a little outwards, and the mouth duly open. The mouth should be open so far that the end of the fore finger may have free play between the teeth. The tongue should lie naturally and still in the mouth. The teacher must give all attention to the observance of these rules, if he would not have more faulty tones than good. For example: By a straining of the lungs and a violent holding back of the voice, a guttural and sometimes a husky sound is produced. By closing the teeth, a hissing sound is occasioned. An overstraining of the

voice, by forcing out the sound too violently, produces a screaming and sometimes a bawling. A disagreeably coarse or shrill sound is produced, by opening the mouth too little, and thrusting out the chin, and to some extent drawing back the tongue. A nasal sound is occasioned by pressing the roots of the tongue somewhat against the palate.

§ 194. DIVISION INTO CLASSES. As it respects musical talents and voices, the scholars may be divided into *four* classes.

The first class includes those, who in addition to an accurate, or discriminating musical ear, possess also a full and agreeable voice, and flexible, pliant organs of sound. These are born singers by a good corporeal constitution.

The second class, which is the most numerous, embraces those whose musical ear is correct, but of more feeble or less agreeable voice, and of less manageable organs of sound. By suitable instruction, these can be made perfectly accomplished singers.

The third class embraces those whose ear is somewhat defective, and whose voices are comparatively uncertain. This class will be smaller or larger according as music is cultivated or neglected in early childhood. By proper instruction and perseverance these may become correct singers.

The fourth class embraces those who, either on account of defective organs, or the entire destitution of a musical ear, cannot without great difficulty be made to sing.

§ 195. *Remarks on the classes.* The first class, needs no particular instruction of the voice. The second class, on the contrary, must be instructed in a strictly methodical manner. The third demands peculiar perseverance and care, both on the part

of the scholar and teacher. The last class which is very small indeed, cannot be advised to attempt the cultivation of music.

§ 196. In separating the last class, however, the teacher cannot use too much caution and care. Experience has shown, that not unfrequently scholars who after a slight trial were judged to be destitute of voice and musical talent generally, have still, after more attention and a longer listening to musical sounds, together with the unwearied perseverance of the teacher, advanced so far, that they not only learned to sing the first voice, but also another. (See INTRODUCTION, § 4.)

§ 197. *Directions for the third class.* Let the teacher place the scholars of feeble and uncertain voices near the first class, or even among them. Let them at one time in chorus, at another time separately, strike the sound which is given, either with the teacher or with a scholar of the first class. If they are not able in this manner to give the sound clearly and distinctly, the teacher must undertake with each individual scholar. Let him take the sound from the *scholar*, and endeavor to move up or down with him, until he reaches the required sound. Then, while the scholar holds on to the given sound, the teacher may strike the sounds of the accompanying chord, and then simple unison. Or, if this does not succeed, the first and second classes may take the sound with the scholar, and with the accompaniment of the instrument, go up or down to the required sound. If the scholar, with such a trial, is not able to take a sound and give it again, he may participate in the exercises of Melody simply by listening; but in the exercises in Rhythm, he may practise with the others. From time to time, the teacher should repeat the same experiment as above. If he then finds that the scholar takes the sound better than before, and that he can move up and down with his voice to the desired sound, although he does not sing perfectly correct, there is always some hope that an ear and voice can yet be formed. The scholar may then be permitted gradually to take a part in singing the scale.

§ 198. *Register.* In order to become intimately acquainted with the voices of the scholars, the teacher should often engage in an examination of them. In this, he must hear each scholar separately, and sing the scale on different keys. He should give appropriate hints for the formation of the voice, (see Appendix to Dynamics;) and note the result of the examination in a Register like the following:

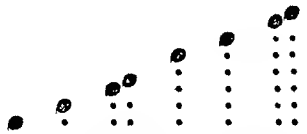
Scholars.		compass	qualities of voice.		Remarks.
Name.	age.	of voice.	purity.	fulness.	
A. B.	11	c to f	very good	middling	
C. P.	13	a to e	middling nasal	do.	somewhat improved.
L. M.	12	a to d	tolerably good	do.	gained two tones in compass.

CHAPTER I.

SOUNDS DISTINGUISHED INTO HIGH AND LOW: OR PITCH OF SOUNDS.

§ 199. The teacher sings some measures, in which the sounds are strikingly distinguished into high and low; and, by questions, leads the scholars to this distinction.

§ 200. For illustration, he writes on the plain side of the black board, the following scale, and sings it, moving forward the rod upon it as he sings:

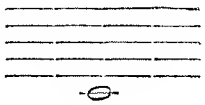


He remarks to the scholars, that the *first* sound in this series, is the LOWEST and the *last* the HIGHEST.

§ 201. The teacher now sings, while he points out the dots with the rod, the first and the eighth, then the first and the seventh, afterwards the first and the sixth, the first and the fifth, and so on; and the scholars each time tell how many sounds lie between those which were sung.

§ 202. I will give you a sound, which you must sing after me.

The teacher then sings



with the syllable *la*.

The scholars sing after him.

REMARK. This pitch is retained through all succeeding lessons, until the transposition of the scale is introduced.

I will give you another sound; sing it after me.

The teacher gives the third; the scholars sing after him.

How does this sound compare with the other?

Ans. This sound is higher than the other.

I will sing another still; sing it after me.

The teacher sings the fifth, and the scholars sing it after him.

Questions as before.

§ 203. I will sing the first two sounds of this series, (pointing to the scale which was drawn for illustration;) sing after me.

The teacher sings the first with the syllable *one;* the second with *two*.

Sing these sounds several times with numerals, *one, two*.

The teacher points with the rod to the following successions, which the scholars sing, first with numerals, and afterwards with *la:*

1 2, 2 1, 1 1 2 2, 2 2 1 1, 2 1 2, 1 2 1.

§ 204. The teacher now sings alternately with the syllable *la*, different varieties of the foregoing, and requires the scholars to give the numerals.

§ 205. I will now sing three sounds of the same series; sing after me.

The teacher, pointing to the scale, sings *one, two, three;* the scholars sing after him.

Sing this succession of sounds several times: now up: now down.

Now I will sing these sounds with *la*. Tell me in what order I have sung them.

The teacher sings with *la* the following successions:

1 2 3, 1 3 2, 2 1 3, 2 3 1, 3 1 2, 3 2 1,

and the scholars give each of them in numerals. Then the exercise is reversed; the teacher gives these successions in numerals, the scholars sing them with *la*, or with the numerals.

§ 206. I will now sing four sounds: sing after me.

The teacher sings according to the scale, *one, two, three, four.* The scholars sing after him.

Sing this series of sounds several times more; now backwards, &c. until familiar.

CHAPTER II.

TONES AND SEMITONES.

§ 207. Sing the preceding series of sounds upwards, and give close attention to the steps between them.

The scholars sing.

Are the steps or intervals between these sounds all equally large?

If the scholars do not immediately perceive that the interval between the third and fourth is smaller, the teacher sings these sounds to them several times; but the fourth perceptibly weaker, until the scholars perceive the interval of the semitone. He says to them, the fourth dot of the scale (used for illustration,) stands near the third, for this reason, because from the third to the fourth, the interval or step is only that of a HALF TONE or SEMITONE; and the other dots are farther apart, because the intervals between them are WHOLE TONES or TONES.

What is the distance from one to two? From two to three? From three to four?

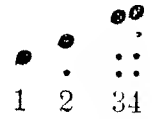
NOTE. Be very careful that the situation of the tones and semitones is thoroughly understood.

CHAPTER III.

TETRACHORD.

§ 208. A series of four sounds, including two intervals of a tone and one of a semitone, is called a TETRACHORD, or *chord of four.* (*tetra*, four.)

Illustration.



§ 209. Sing this tetrachord several times up and down, with the numerals, 1 2 3 4, 4 3 2 1. Now with *la.*

I will next sing these sounds in a different order. Give close attention, that you may be able to tell me in what order I have sung them.

The teacher now sings the following successions with *la*, and requires the scholars to give each of them in numerals: 1 2 3 4, 1 3 2 4, 1 4 3 2, 1 3 4 2, 3 1 2 4, 3 1 4 2, 4 1 3 2, 4 2 3 1.

REMARK. It is unnecessary to give all the variations. Those only which are most striking to the ear need be given.

§ 210. To assist us in getting the exact pitch or tune of the different sounds of the tetrachord, we have a *particular syllable* applied to each; to *one* we apply the syllable DO, (doe;) to *two* RE, (ray;) to *three* MI, (mee;) and to *four*, FA, (fah, *a* as in father.) Questions.

The teacher writes the syllables under the notes.

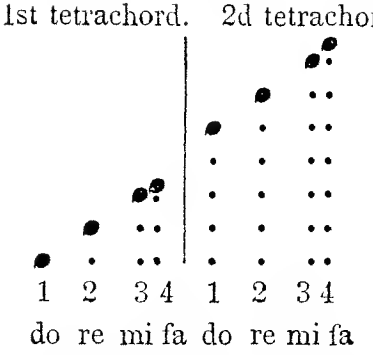
§ 211. The teacher should, after the above verbal recitations, cause the tetrachord to be sung up and down with numerals, with *la*, and with the syllables *do, re, mi, fa*. He may also require the pupils to sing with words, for example, 'Now we sing up.' 'Now we sing down.' It is not the design of these exercises, however, to produce expertness.

§ 212. The teacher gives out the fifth of the scale as the lowest sound, or as one, and requires the pupils to sing the tetrachord from it, and then leads them to a knowledge of the two tetrachords, one above the other.

I will now write the *two tetrachords*, one above the other.

The teacher sings two tetrachords, and joins them together in the scale. The fourth he sings a little softer, and the fifth somewhat louder, and thus proceeds upward until he arrives at the eighth.

Illustration.



He requires the scholars to sing the two tetrachords.

REMARK. At first, in passing from the fourth to the fifth, the teacher can sing the fifth with the scholars: or he can let one division of the scholars sing the first tetrachord, and the other, to whom he gives the fifth as the lowest sound, sing the second, while he points to the illustrating scale.

CHAPTER IV.

THE SCALE.

§ 213. *Two tetrachords* arranged one above the other in this manner, form a *scale*. Scale means ladder; hence the intervals or degrees are sometimes called steps.

Of what does the scale consist?

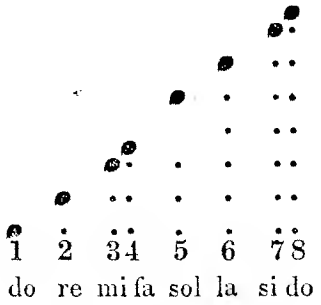
The first sound of the second tetrachord is called FIVE; the *second*, SIX; the *third*, SEVEN; and the

fourth, EIGHT. Each of these has a particular syllable appropriated to it; *five* is SOL (sole;) *six*, LA, (lah, *a* as in father;) *seven*, SI, (SEE;) and *eight* DO.

The teacher should be careful that the pupils get the right vowel sound in the syllables appropriated to solmization; in particular, see that *la* is not pronounced *law*, and *fa*, *faw*. The sound of *a* as in father is much the best.

Let the pupils be cautioned against considering the syllables as the names of the sounds. The syllables are applied to them in practice, but when we speak of them, or describe them, we should always use numerals, as *one*, *two*, *three*, &c.

Illustration:



Sing the scale with syllables *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, *do*; first upwards, then downwards, *do*, *si*, *la*, *sol*, *fa*, *mi*, *re*, *do*. Sing with numerals, 1, 2, 3, 4, 5, 6, 7, 8, up, and 8, 7, 6, 5, 4, 3, 2, 1, down, and also with *la*.

§ 214. Sing the scale again with syllables, up and down, and give close attention to the whole and half tones.

What is the interval from one to two? Two to three? &c.

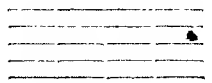
NOTE. It is very important, and we repeat it, that the situation of the tones and semitones be firmly fixed in the mind of the scholar.

CHAPTER V.

THE STAFF.

§ 215. The characters representing the different sounds of the scale, and which are called notes, are not placed one over the other as we have heretofore exhibited them, but are written on horizontal lines, and in the spaces between these lines.

The teacher draws on the plain side of the board five lines, thus:



and says:

These five lines, together with the spaces between the lines, are called the STAFF, because they support the notes, or the notes are written on them.

§ 216. ADDED LINES. The teacher remarks to the scholars, that five lines are usually employed, because this, on the whole, is found to be the most convenient number; it is often found necessary, however, to have more lines; and when this is the case, short lines are added either above or below the staff, called ADDED LINES.

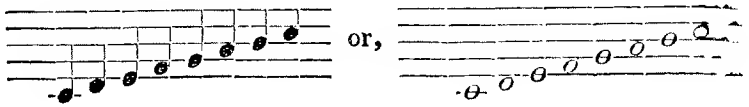
He gives them an example of added lines above and below the staff.

The board may now be turned, and the painted staff exhibited, and still further explained.

§ 217. Teacher says: I now proceed to write the scale on the staff. *One* I place on the first

added line below the staff, thus: (writes.) Two I place on the first space below; three I place on the first line of the staff.

Where shall I write four? Five? Six? &c. The teacher has now gradually written the whole scale on the staff, thus:



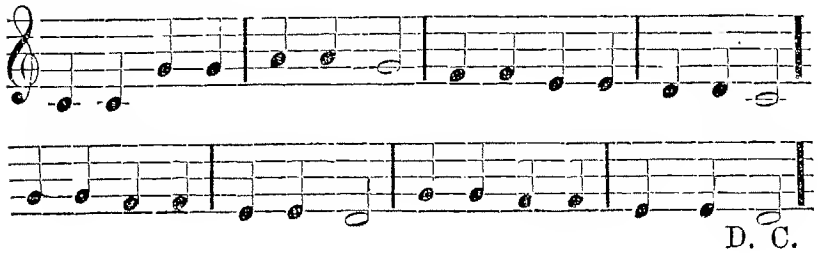
The scale may now be sung with syllables, with numerals, and with *la* forwards and backwards, or ascending and descending. It may also be sung with words: as,

Now we sing through the upward scale.
Now we sing through the downward scale.

or:

O come loud anthems let us sing,
Loud thanks to our Almighty King.

§ 218. The teacher remarks, that tunes are formed from the different sounds of the scale; and sings as an example, some air which does not transcend an octave, pointing at the same time to the notes. For example:



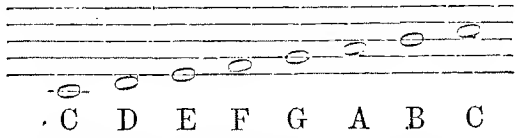
CHAPTER VI.

LETTERS APPLIED TO THE STAFF.

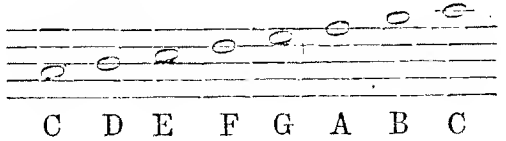
§ 219. The lines and spaces of the staff, and the notes written on them, are named from the first seven letters of the alphabet, A, B, C, D, E, F, G.

The first added line below is called C; the first space below, D; the first line, E; the first space, F; the second line, G; the second space, A; the third line, B; and the third space, C.

The teacher now writes the letters under the notes, and causes the scale to be sung up and down with letters; Ex.



§ 220. The situation of the letters according to the Base Clef should be also introduced; and the teacher should often write his lessons in it, and cause the pupils to practise it; making the whole school equally familiar with the Base and Treble Clefs. Example.



NOTE. The teacher must be sure that the scale is well understood, as it lies at the foundation of melody. He should often examine the school somewhat after the following man-

ner, viz: having written the scale he points to the first sound and asks:—

What sound of the scale is that? Ans. One.

Pointing to two he asks, What sound of the scale is that? Ans. Two. And so on.

Again, pointing to one, he asks, What letter is one? Ans. C.

What letter is two? Ans. D, &c.

Again he asks, What syllable is applied to one? Ans. Do. What to two? Ans. Re, &c.

He may also question after the following manner, viz.

What syllable is One?	What syllable is C?
What letter is One?	What letter is Do?
What numeral is C?	Question also as to the
What numeral is Do?	intervals.

§ 221. Remark. As the exercises hitherto are designed to show what sounds are, and to distinguish them as high and low; the teacher should be satisfied, for the present, if the scholars understand the tetrachords as constituent parts of the scale, and are able to put them together, and learn to sing them by the ear. He should not now require them to strike each sound of the scale separately.

§ 222. For the encouragement of the scholars, the teacher may introduce short easy songs, teaching them entirely by rote or imitation.

CHAPTER VII.

EXERCISES ON THE THIRD.

§ 223. The scale occupies a similar place in music, to that which the alphabet does in written language. As in reading, we are able immediately to give the proper sound to each letter; so in singing, we must also acquire such a readiness, that we can, at once, give the proper sound to each note we see in connection with others on the staff.

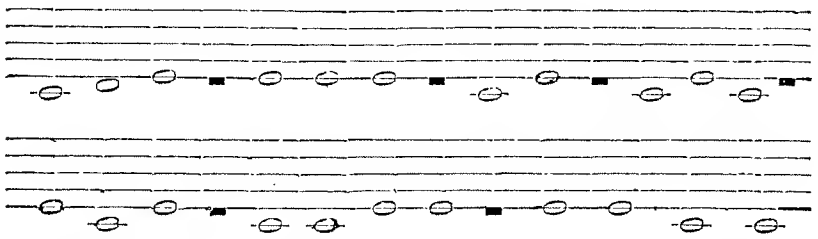
§ 224. Sing the first three sounds of the scale with the syllables *do*, *re*, *mi*. Sing three, and repeat it twice.

Sing, 1 3, 1 3 1, 3 1 3, 1 1 3 3, 3 3 1 1.

I will now write these sounds one and three on the staff.

On what line or space does 3 stand?

By what letter is it designated?



§ 225. The teacher now writes on the staff the following exercises, and requires them to be sung: first, perhaps by small divisions of scholars, or by individuals either voluntarily or by request, afterwards by all in chorus: at one time with the appropriate syllables, at another with *la*, at another with numerals, and again with letters.

§ 226. ☞ We wish here, once for all, to recommend this mode of practising in succeeding lessons; while the teacher should always make it his business to explain, the scholars should as far as possible, find out every thing themselves. Endeavour, by frequent questions, to ascertain how the instructions have been understood. Never go forward, until the scholars have become thoroughly acquainted with what precedes; and have practised until they shall have acquired promptness in performance.

§ 227. The following examples for practice can easily be sung by measure; for rhythmical examples always precede. The teacher causes them to be run over with the eye; first with reference to rhythm; next with reference to melody; and then, they are sung both in rhythm and melody

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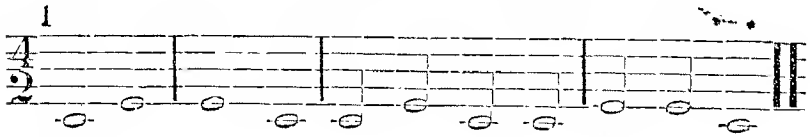

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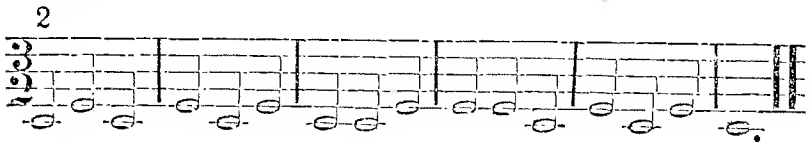

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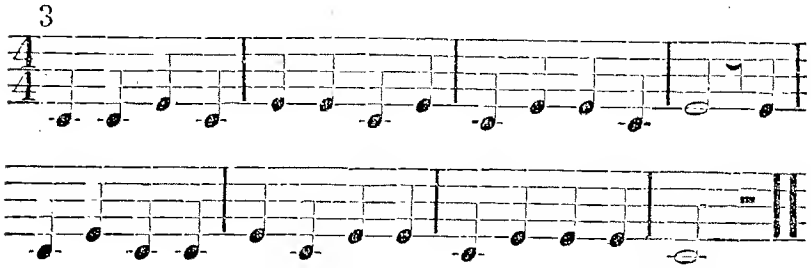

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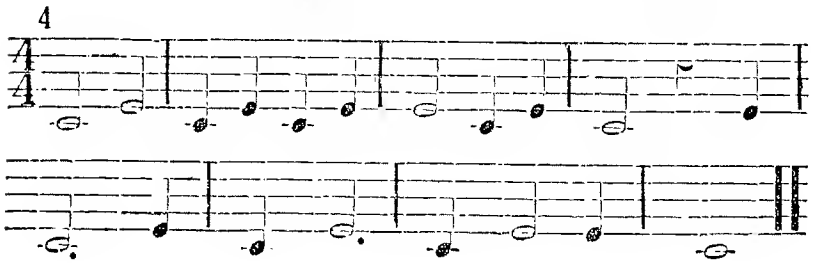

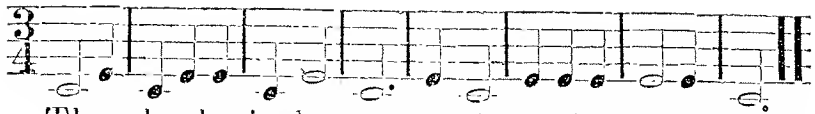

The rhythmical construction of the following lessons renders them more difficult.

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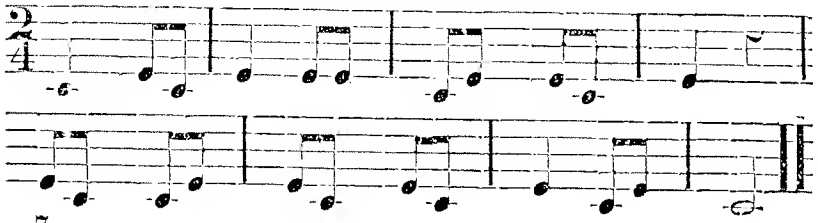

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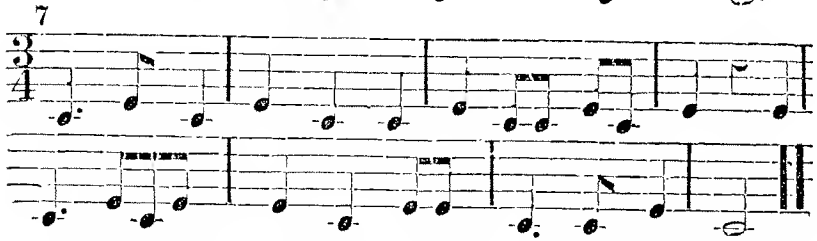


§ 228. The teacher sings rhythmico-melodic examples, upon the first and third, which the scholars describe or write down.

The teacher sings first one, then two measures, in a rhythmico-melodic manner. The scholars describe and tell how they are written; first, rhythmically, or what kind of notes, as half, quarter, &c.; then melodically, by numerals 1, 3; and finally, both in rhythm and melody, by telling the length, (half, quarter,) and elevation (1 or 3,) of each note.

§ 229. The scholars now compose rhythmico-melodic examples.

§ 230. The teacher observes, that a piece of music may *begin* with *one* or *three*, but usually can *close* only with *one*. The close may indeed take place on three, but then it is *imperfect;* and if the close is to be perfect, we must have, according to rule, still another set, so as to close with one.

It is not necessary that any notice should be taken of the exceptions.

CHAPTER VIII.

EXERCISES ON THE FIFTH.

§ 231. The teacher gives one as the lowest sound, and lets the scale be sung by syllables up to *five*, which is prolonged.

Sing *five* three times. The scholars sing.

Sing the same sound several times, and rest each time long enough for me to sing a different sound between.

The teacher sings 1, the scholars sing 5.
" " 3, " " 5.
" " 5, " " 5.
" " 2, " " 5.
" " 4, " " 5.
" " 3, " " 5.
" " 1, " " 5.

Now sing 1 3, 1 3, alternately in the same manner, and I will, each time, sing 5 between.

§ 232. The teacher may now divide the pupils into two divisions, which may alternate with each other in the same manner; while one sings five, the other sings 1 3, 1 3, &c.

§ 233. Sing the successions of these three sounds as I call for them.

The teacher now gives, in numerals, the following successions in order; the scholars sing them.

1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1;
1 1 3 5, 1 5 5 3, 5 3 3 1, 1 3 5 1, 5 1 3 1, &c.

I will sing similar successions. Tell me what I have sung.

The teacher gives promiscuously the above successions, and the scholars determine by numerals which they are.

§ 234. On which degree of the staff must I write *five*?

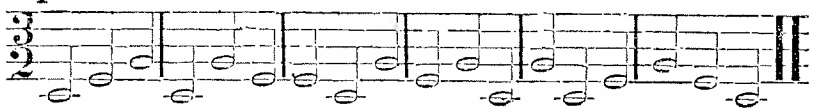
Ans. Five is written on the second line. Teacher writes.

By what letter is this line designated?

Ans. G.

§ 235. The teacher now writes, on the staff, the above successions of these three notes, and requires the scholars to beat the time and sing them.

1



Also, such examples as the following: (See § 224—227.)

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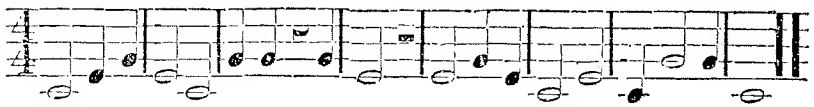

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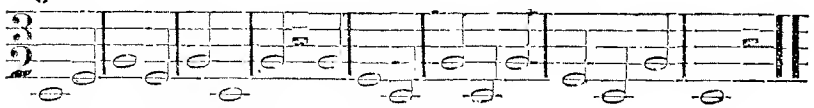
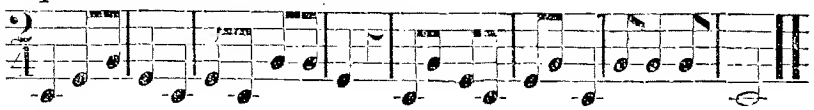


More difficult examples.

4



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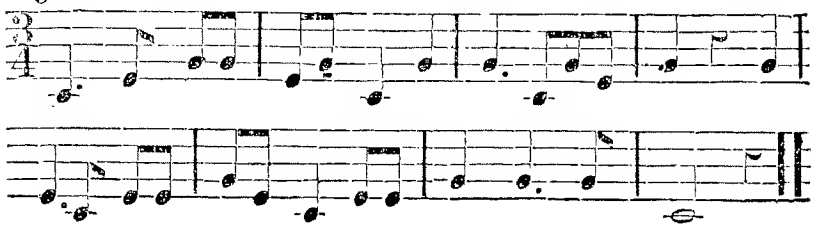


§ 236. The teacher sings, rhythmico-melodically, sets on the first, third and fifth, and the scholars write after him or describe. (See § 228.)

§ 237. The scholars compose rhythmico-melodic examples.

§ 238. The teacher remarks, that a piece of music may *commence* on *five;* but according to rule, a *close* on *five* is *not complete*.

CHAPTER IX.

EXERCISES ON THE EIGHTH.

§ 239. We will now learn to strike the eighth sound.

Sing the scale and prolong eight.

Sing eight three times.

Sing eight several times with rests, so that I can sing other sounds between.

The teacher sings 1, scholars 8.
" " 3, " 8.
" " 5, " 8.
" " 3, " 8.
" " 1, " 8.

Sing 1, 3, 5, 3, 1; and I will sing 8 between.

§ 240. Sing in two divisions; first division sing 8, while the second sings 1, 3, 5, 3, 1. Change parts, second division sing 8, and first division sing 1, 3, 5, 3, 1.

§ 241. Sing these four sounds, in the order in which I call for them.

The teacher give successively:

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

§ 242. I will sing similar successions mith *la*, and you describe them numerally.

The teacher sings, say 1 3 5 8, and then asks:

How many sounds did I sing? What was the first sound? What was the second? The third? The fourth? and so on with other successions.

§ 243. On what degree of the staff is eight written?

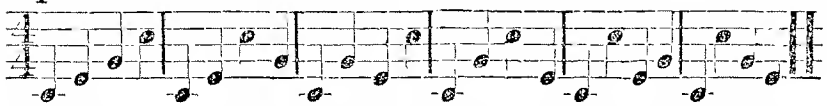
Ans. Third space. Teacher writes.

By what letter is the third space designated?

Ans. C.

244. The teacher now writes the following, or similar examples on the board, and practises them according to § 224—7.

1



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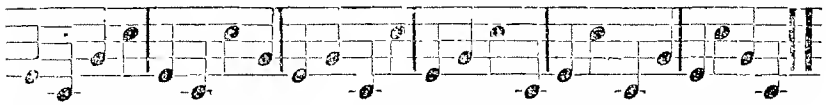

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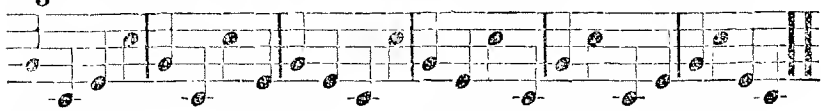

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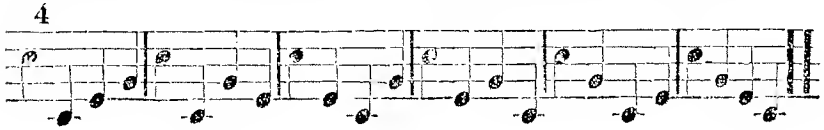
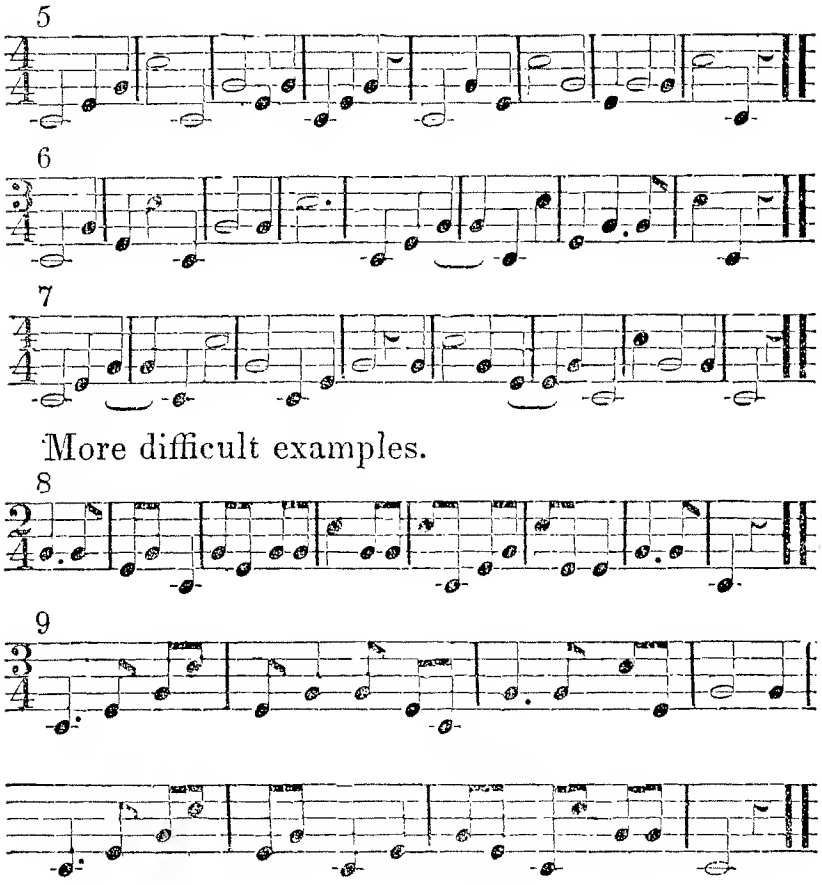




More difficult examples.

§ 245. The teacher sings and scholars describe, as in § 228.

The scholars compose.

246. A piece of music may *begin* and *close* perfectly, on *eight*, (the octave.)

CHAPTER X.

COMBINATION OF 1, 3, 5, & 8.

§ 247. There are certain combinations of sounds which are agreeable to the ear, or there are sounds which *harmonize*. These sounds are called *consonant*. Questions.

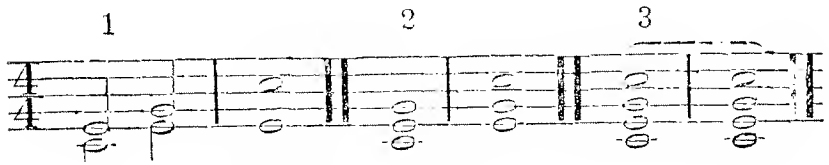
§ 248. The teacher may now divide the scholars into two divisions, in such a manner, that each division shall contain a number of the more capable scholars, who can strike the sounds with readiness.

At first, one division sings 1, the other 3; then one division 3, the other 5; finally the one 3, the other 8.

After this, he may divide them into three divisions. The first sings 1, the second 3, the third 5; then again the first sings 3, the second 5, the third 8.

He may next make four divisions; and let each division sing one of the four sounds 1, 3, 5, 8.

The same exercises on the staff.



§ 249. A *combination of sounds* given at the same time, is called a CHORD. Question.

Two sounds given at the same time, are called a *double* chord or chord of *two*; three sounds, a *triple*

chord or chord of *three*, &c. There are chords of *four* and *more* sounds. Questions.

§ 250. Chords which please the ear are called *consonant chords*, or CONCORDS. The following for example, are consonant chords, 1 and 8, 1 and 5, 1 and 3, and all the combinations of 1 3 5 8. Questions.

§ 251. Chords which do not please the ear, are called *dissonant chords* or DISCORDS. The following, for example, are dissonant chords; 1 and 2, 2 and 3, 3 and 4, &c. Questions.

The scholars divided into two divisions, may test the truth of the above, by examples.

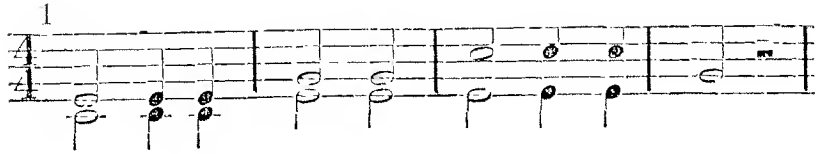
§ 252. There are sounds also which do not accord perfectly well with each other, until a *third* sound is introduced, when they become consonant. For example, 5 and 8 do not perfectly accord; but if 3 is introduced, they become agreeable. So also 1 and 4 are not perfectly consonant, until 6 is introduced. Questions.

In order to convince the scholars of this, let the teacher cause two divisions to sing the two sounds which are not consonant, and a third division afterwards to introduce the third sound required, and the chord will become agreeable.

§ 253. REMARK. In this way, the scholars are, in some measure, made acquainted with *combining* sounds or *harmony*, which, not only with propriety but necessarily, must precede singing in chorus.

§ 254. The teacher now, in order to perfect the scholars in the four principal sounds, exercises them on the following examples. He divides them into two, three, or more divisions, as occasion may require; and at the head of each of these, places as leaders some of the more expert scholars. They alternately sing one part then another.

1



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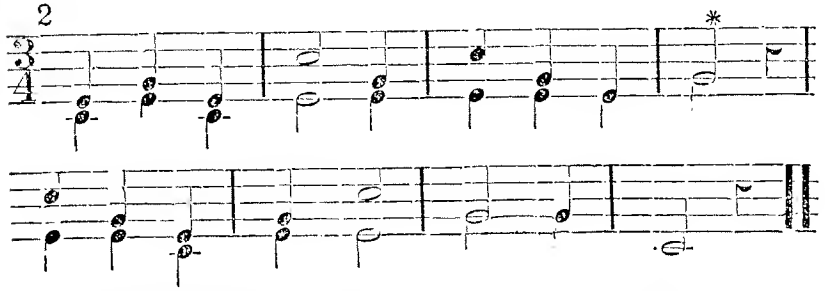
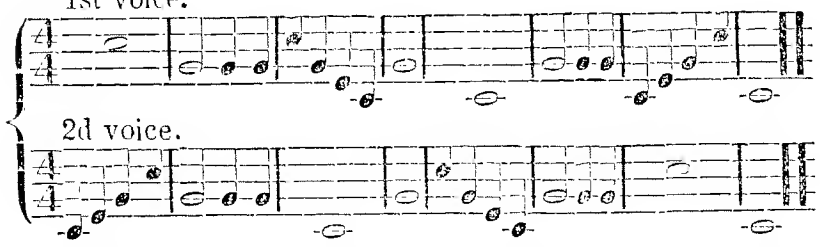


* Here both parts unite in one sound; hence, they are said to be in *unison*.

3

1st voice.

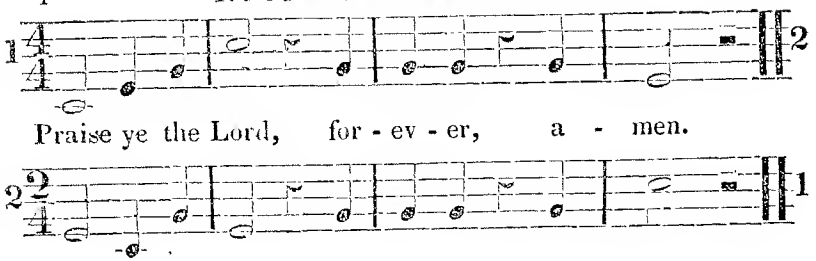
2d voice.



§ 255. A piece of music so constructed that the different voices in succession, sing the same melody, and yet harmonize, though they begin at different times is called a ROUND.

The teacher may now exercise on sets like the following.

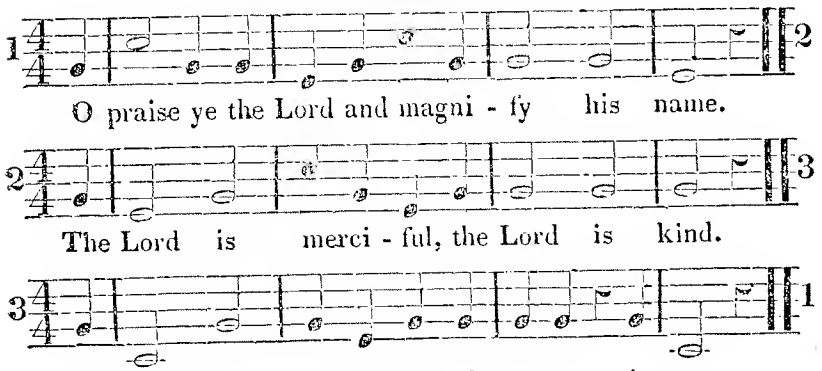
4 ROUND IN TWO PARTS.



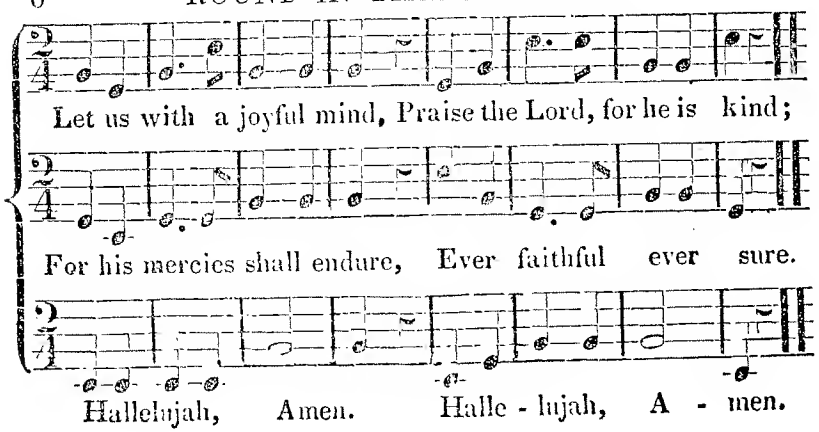
The second voice commences No. 1, when the first commences No. 2. When the first voice gets through No. 2, it commences No. 1 again.

In the same manner sing the following:

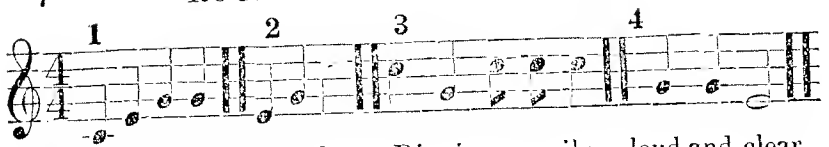
5 ROUND IN THREE PARTS.



6 ROUND IN THREE PARTS.



7 ROUND FOR FOUR VOICES.



Examples with words may be occasionally given, for the encouragement of the scholars. They should be first practised without the words, then the words should be *correctly* and *elegantly* pronounced in measure, next each part should be sung, and finally all the parts together.

CHAPTER XI.

EXERCISES ON THE SEVENTH.

§ 256. Sing the scale and prolong seven.

Sing seven three times, and then again eight.
What is the interval between seven and eight?
Ans. A *half tone*, (*semitone*.)

§ 257. To what does seven naturally lead? or what do we naturally expect after 7?

Ans. 8.

In order to strike seven correctly and separately, we must think of *eight*. This will serve as a guide to 7. Questions.

Sing seven every time, after I shall have sung two others.

The teacher sings 1 8, the scholars sing 7.
" " 3 8, " " 7.
" " 5 8, " " 7.
" " 3 8, " " 7.
" " 1 8, " " 7.

Then the exercise is reversed, scholars sing 1 8, and teacher sings 7.

§ 258. The teacher gives the following successions, and the pupils sing them; 5 8 7 8, 3 8 7 8, 1 8 7 8; 1 3 8 7, 3 5 8 7, 1 5 8 7; 1 8 7, 3 8 7, 5 8 7.

Sing 1 7. What sound must you think of between? Ans. Eight.

Sing in like manner 3 7,—now 5 7.

§ 259. On what degree of the staff is seven written?

By what letter is that line designated?

Exercises on the staff, see § 224—8.

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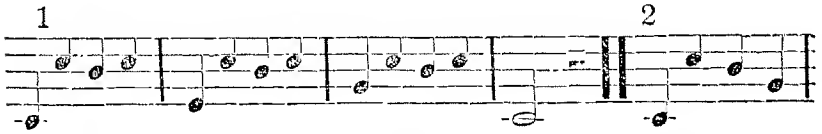

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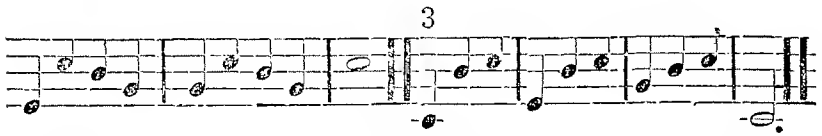

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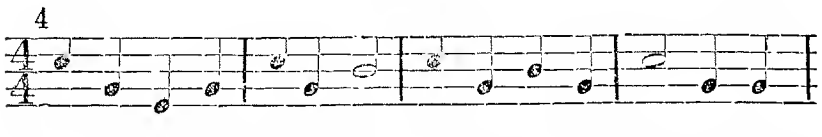

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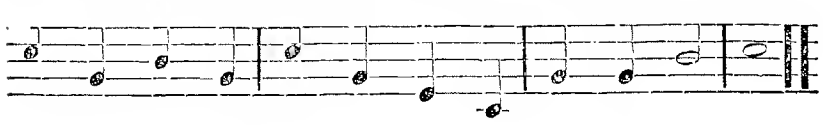

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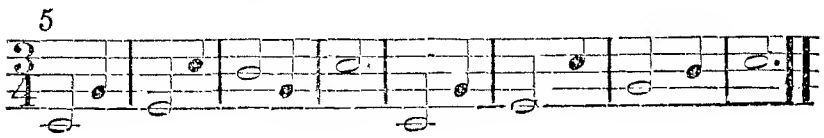

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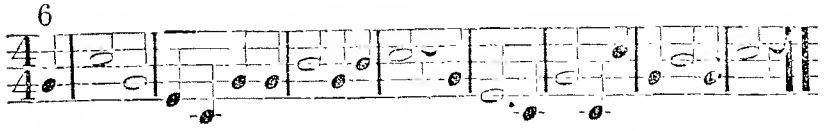

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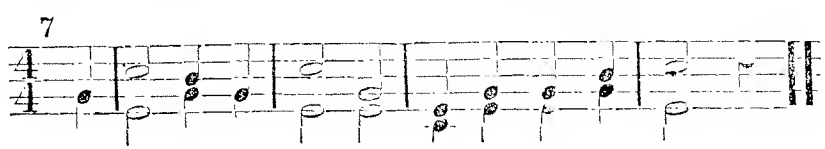

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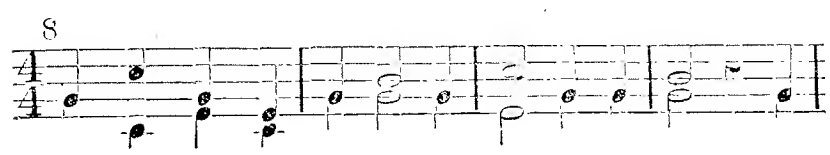
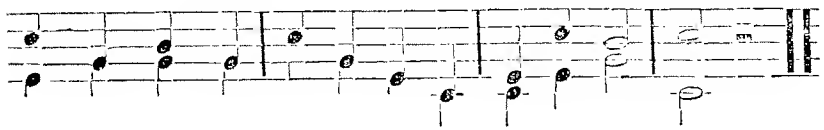
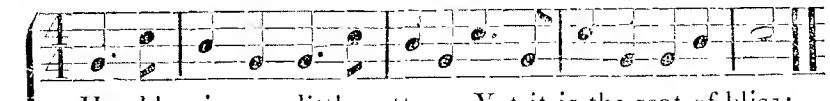
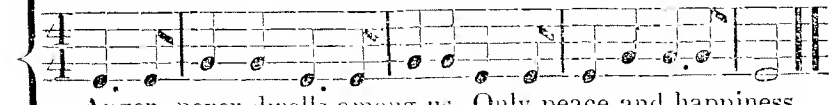




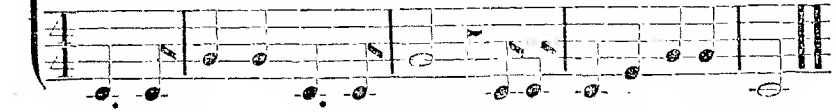
9 ROUND IN THREE PARTS.



Humble is our little cottage, Yet it is the seat of bliss;



Anger never dwells among us, Only peace and happiness.



Kindness there you always see, And the sweetest harmony.

§ 260. Teacher sings examples for scholars to note down, and the scholars compose, as before.

§ 261. No piece of music regularly commences or closes with seven.

CHAPTER XII.

EXERCISES ON THE FOURTH.

§ 262. Sing the scale and dwell on four.

What is the interval from three to four?

§ 263. Four naturally leads downwards to three; and three serves as a guide to four. To enable us to strike four separately from the rest, we must think of its guide.

§ 264. Sing the successions I give.

The teacher gives: 1 3 4, 5 3 4, 8 3 4, 7 3 4, &c.

Sing 1 4. What sound must you think of between?

Ans. Three.

Sing in like manner 5 4; now 8 4; now 7 4.

§ 265. On what degree of the staff is four written?

By what letter is the first space designated?

Exercise.

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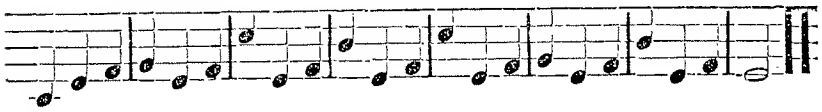

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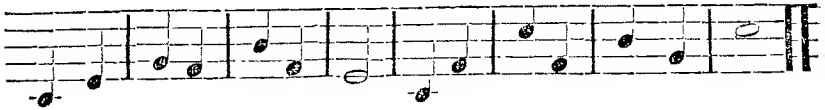

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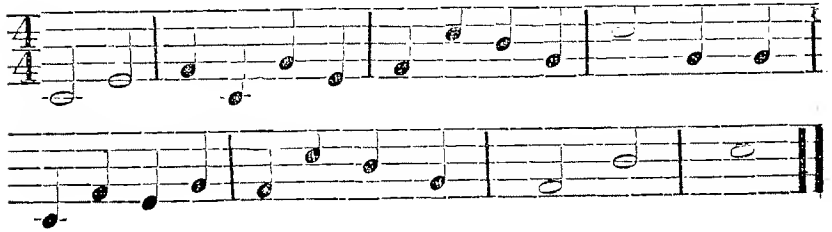

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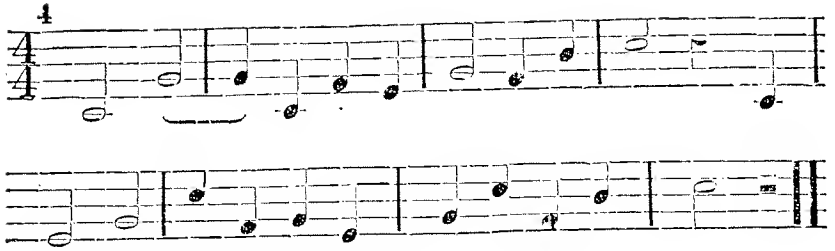

More difficult examples.

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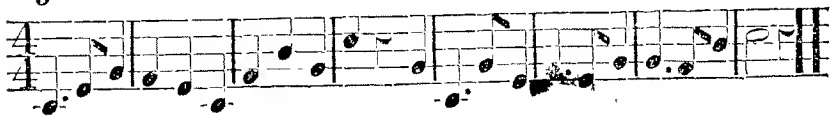

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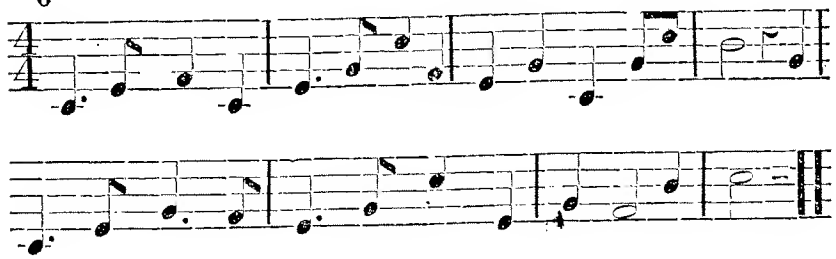
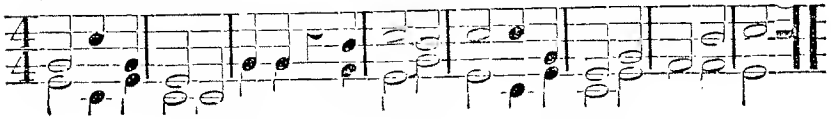


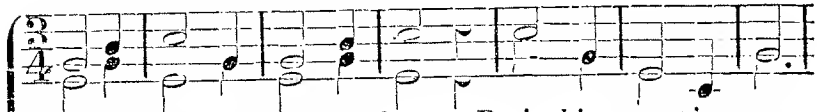
Two voices.

7

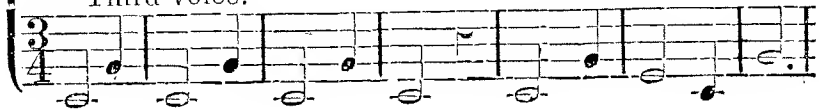


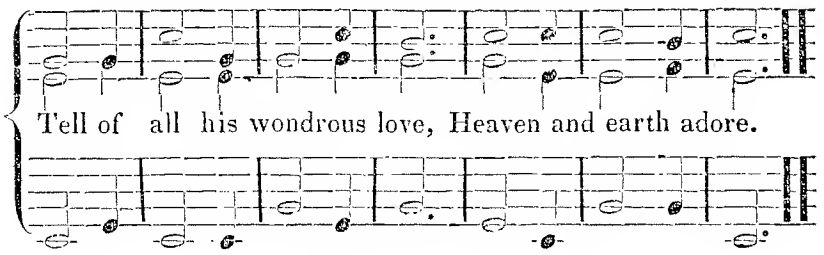
Example for three voices.

8 First and second voice.



Third voice.





§ 266. In the last example, and subsequent ones of a similar character, the teacher, if he has suitable voices, can write the part for the third voice on the base staff: simply saying, in the base, one is on the second space. He asks questions and explains to the scholars, until they can tell where each sound is written, and can name the letters and syllables.

§ 267. The teacher sings as before, and the scholars write after him and describe. The scholars also compose examples in which four appears.

§ 268. A tune can regularly neither begin nor end on four.

CHAPTER XIII.

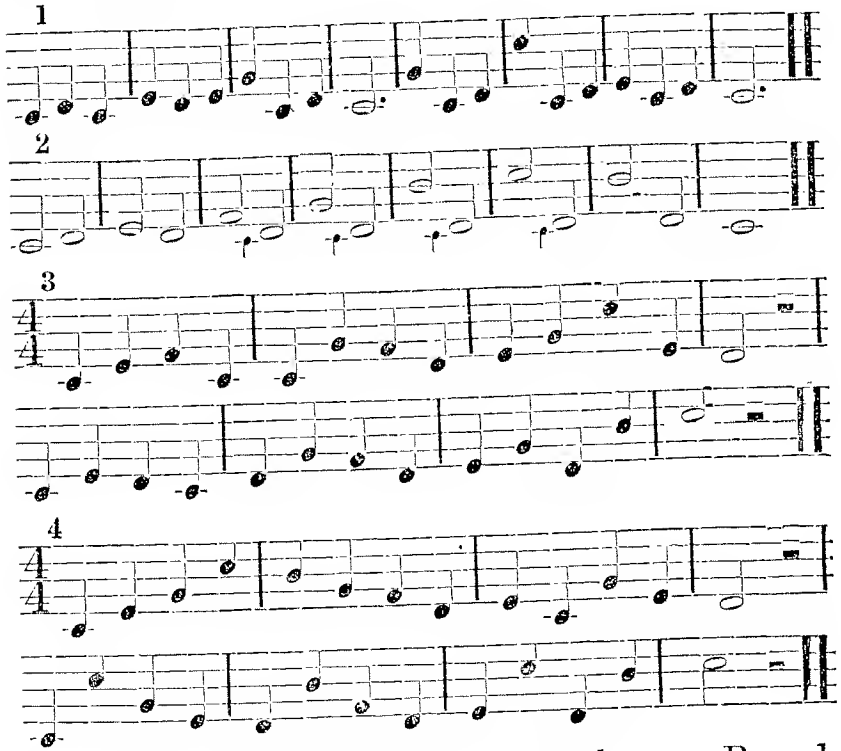
EXERCISES ON THE SECOND.

§ 269. The teacher lets two be found, and practised in different successions, according to § 262, &c.

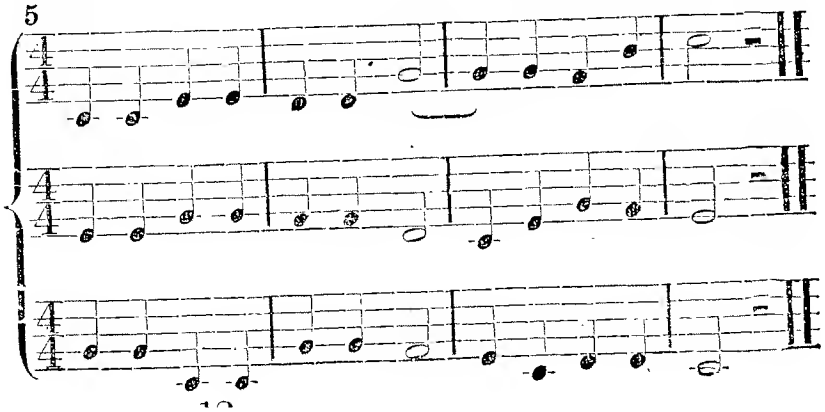
§ 270. In order to strike two correctly and separately from the rest, we must think of one or three.

§ 271. The teacher sings successions, in which two occurs, and the scholars give them in numerals

§ 272. After the scholars have given the place of two on the staff, and the letter; the teacher gives them the following successions and examples to practise.

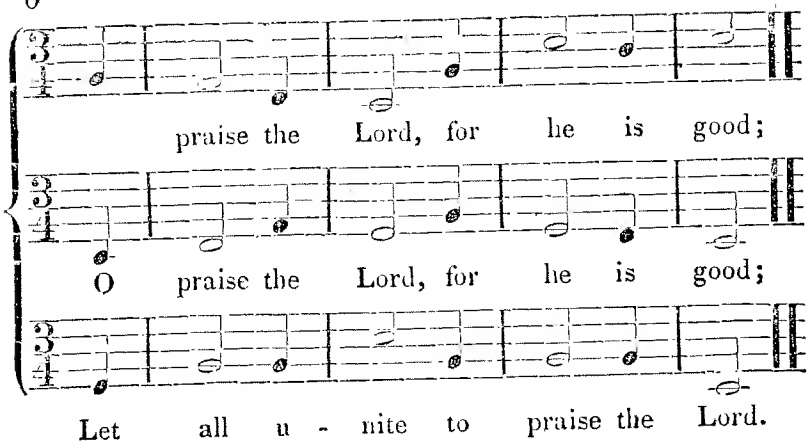


Set for three voices; may be sung also as a Round.

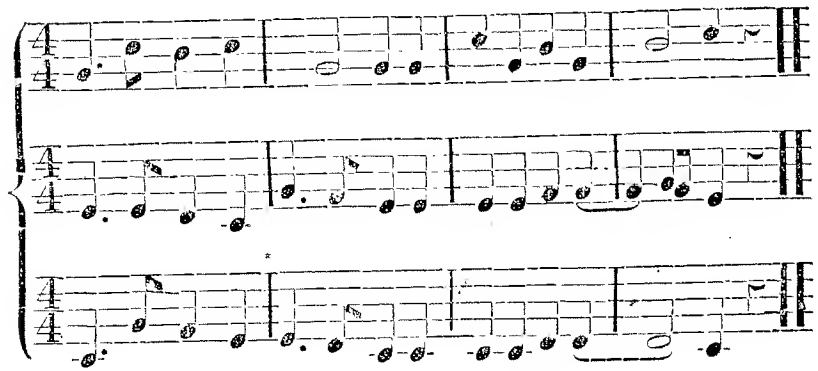


Another.

6



ROUND.



§ 273. The teacher sings, and scholars describe; and they compose as before.

§ 274. According to rule, a tune can neither begin, nor end, on two.

CHAPTER XIV.

EXERCISES ON THE SIXTH.

§ 275. The sixth is sought for in the same manner as the former sounds.

§ 276. To strike six correctly, we must think of five.

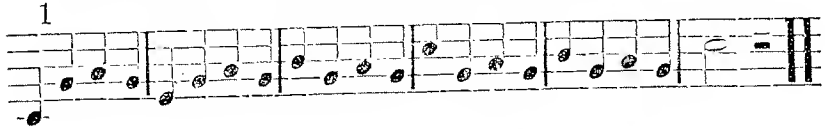
§ 277. The teacher gives successions with numerals, in which the sixth occurs in different positions, yet not in too difficult a connexion; and the scholars sing them.

§ 278. The teacher sings similar successions with *la;* the scholars give them in numerals.

§ 279. The degree of the staff for the sixth, and the letter which designates it.

Exercises on successions of the above.

1



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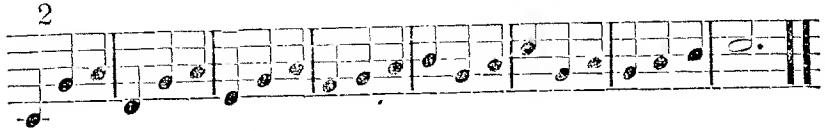

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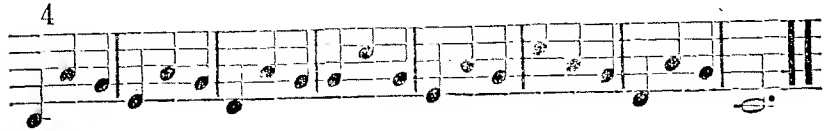
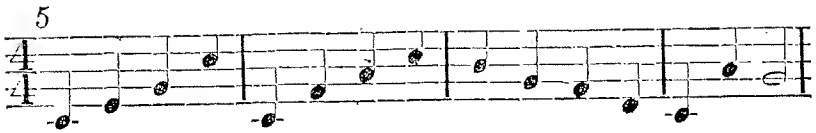


More difficult.

5



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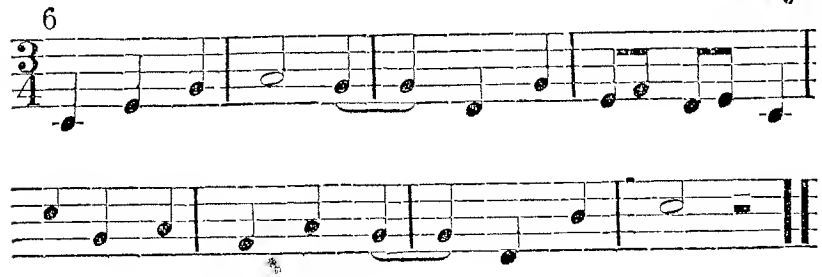
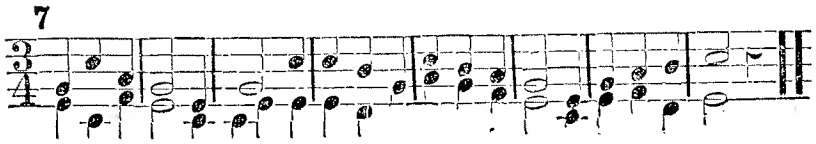


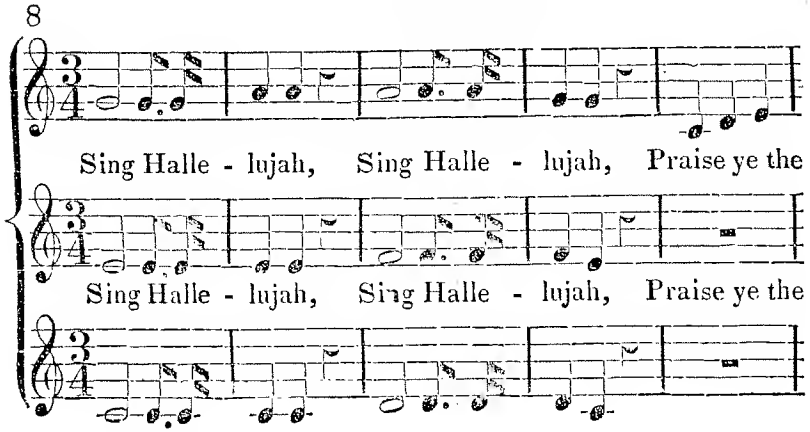
For two voices.

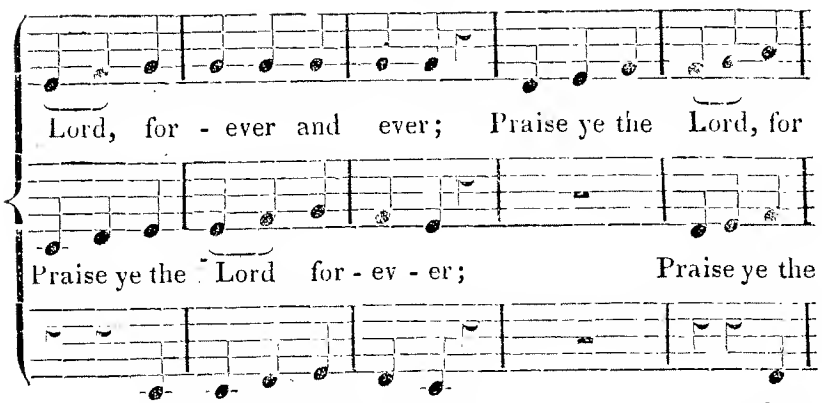
7

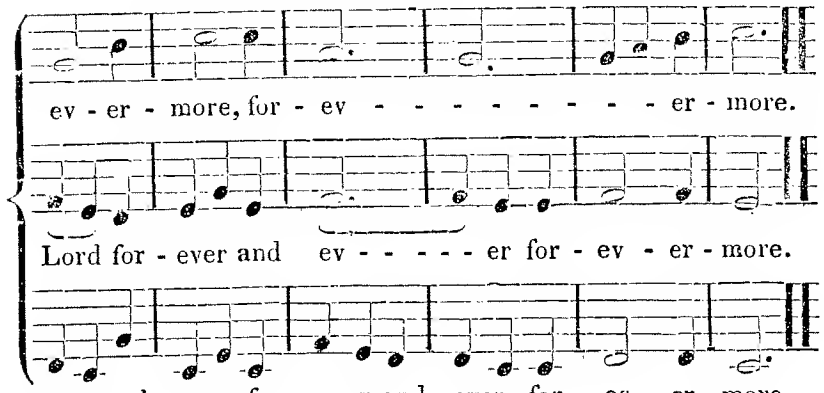


Set for three voices.

8







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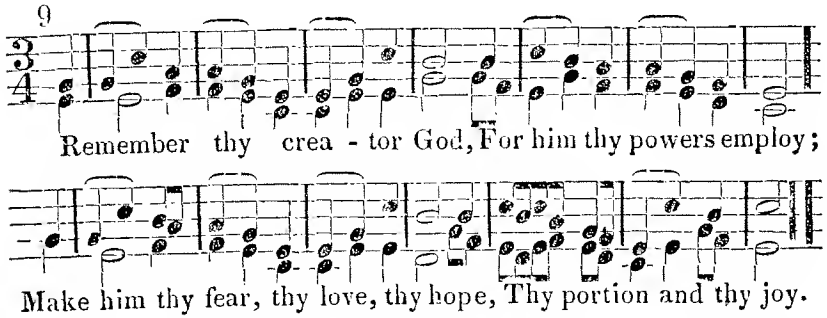


§ 280. Exercise in singing rhythmical sets, in which six occurs; the scholars singing after the teacher and composing.

§ 281. A tune can neither begin nor end regularly on six.

CHAPTER XV.

EXTENSION OF THE SCALE.

§ 282. INTRODUCTORY REMARK. The teacher should now divide the scholars, according to the natural compass of the voice. Those who, in the previous exercises, can sing the *higher* notes more easily than the lower should form the SOPRANO, or TREBLE class; but those, who have more fulness and strength in the *lower* notes than in the upper, form the ALTO or SECOND TREBLE.

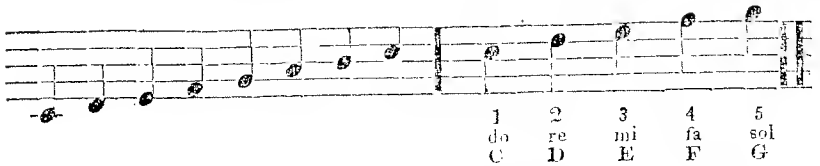
Among men, the *higher* voices should take the TENOR, and the *lower* voices the BASE.

§ 283. You have thus far become acquainted with eight sounds, and have learned to strike them; but, generally, every one has a greater compass of voice. Some of you can sing higher, others lower. The compass of the human voice is, in general, different according to the different age or sex. Boys usually sing lower than girls, youths lower than boys, men lower than youths. Each of these kinds of voice has a greater compass than eight sounds.

§ 284. I will now sing the scale; and *above eight*, I will add several sounds; and *below one*, I will also add several sounds.

The teacher sings as far as five of the scale above, and again descends as far as one; he then goes down from this to five of the scale below, and ascending again, closes with one.

§ 285. The teacher now writes the scale on the board, and prolongs it as above.



Here we have the scale of eight sounds. With eight commences a *higher scale*, of which only five sounds are written; notwithstanding, it can be extended further.

§ 286. The sounds in this upper scale follow each other in the same relative order as the other, now called the *middle scale*. *Eight* in the middle scale becomes *one* in the upper; *nine* becomes *two*; *ten*, *three*, &c. The *upper* scale is also named with the same *letters* as the middle.

Questions on the above. Further: What does nine become? Ten? Eleven? Twelve? On what degree is one of the upper scale written? Two? Three? &c.

What letter has two? Three? &c.

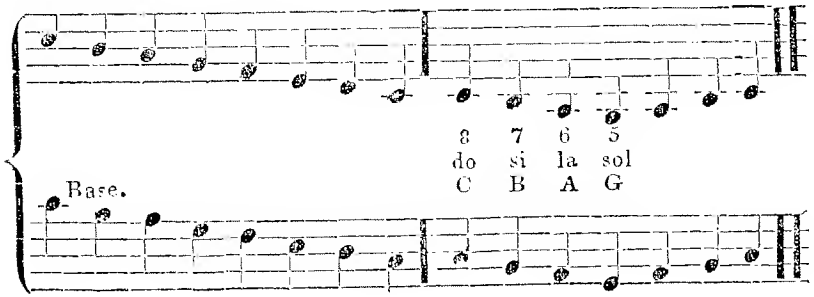
§ 287. In order that we may perceive that the sounds in the upper scale succeed each other in the same relative order as those of the middle scale, a part of the class may sing five sounds in the upper scale, and the other five sounds in the middle scale.

The treble take eight as *one*, sing upwards as far as *five*, and then back again to one; while the alto sing the like sounds below.

NOTE. In these and the following examples, when men are present, the tenor will take the higher sounds, and the base the lower.

§ 288. In like manner, the series of sounds may be extended downwards.

The teacher once more sings downwards as far as five or G, and then upwards again to one or C. He writes the prolongation on the board.



Here we have the descending scale; and from the bar onward, additional *lower* sounds are written. The sounds from *one* downward have the same relation to each other, as the sounds *eight*, *seven*, *six*, *five*, &c., of the middle scale; hence they have the same numerals, syllables and letters.

What does one of the middle scale become in the scale below?

Ans. Eight.

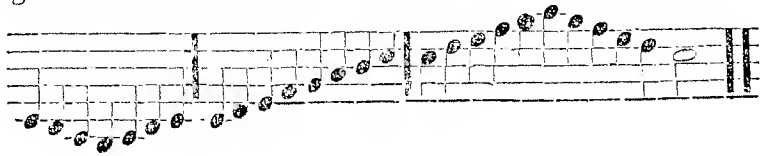
What is the sound next below?

Ans. Seven.

By what letter is it designated? What syllable?

§ 289. That the scholars may here also perceive that the relations of the sounds are the same, the treble sing 8 7 6 5, 5 6 7 8 above, while the alto sing the same an octave lower. If the lower sounds are not fully given, the teacher will let them take the pitch somewhat higher than C.

§ 290. The teacher writes the series of notes in the following manner on the board.



He now lets them be frequently practised, up and down. The sounds of the lower scale may be taken by the alto, those of the middle by the alto and treble together, and those of the upper by the treble alone.

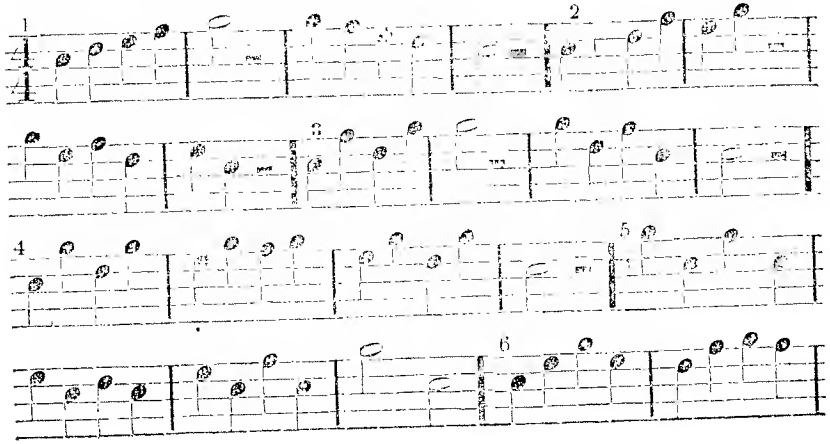
§ 291. When this series is practised until a readiness is acquired, the teacher may strike out the two C's before the bars. The scholars then in ascending will immediately sing the two C's after the bars as *ones* of the scales above, but in descending they will sing the two C's as *eights* of the scales below. Let the extended scale be sufficiently practised.

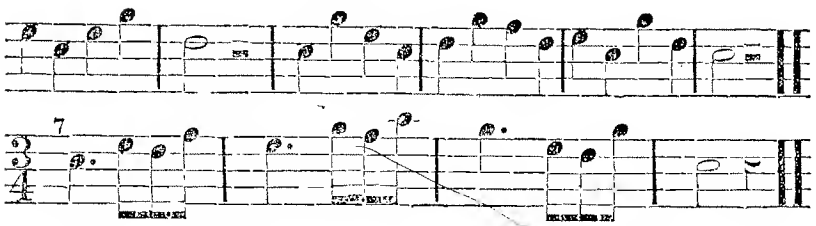
§ 292. Hence arises the following

RULE. If in a piece of music, the notes ascend *above eight*, this is regarded as *one* of the *upper* scale; if they descend *below one*, the latter is regarded as *eight* of the *lower* scale. Questions.

§ 263. Let us practise the notes of the upper scale.

REMARK. As the scholars have become acquainted with the relations of sounds to one another, and have practised them, they will be able to practise five or six notes of the upper scale on the staff. But, that the alto may be able to sing with the rest, the teacher takes the first sound somewhat lower than C, say B♭ or A.





§ 294. Exercises on the sounds of the upper scale, in connexion with those of the middle.

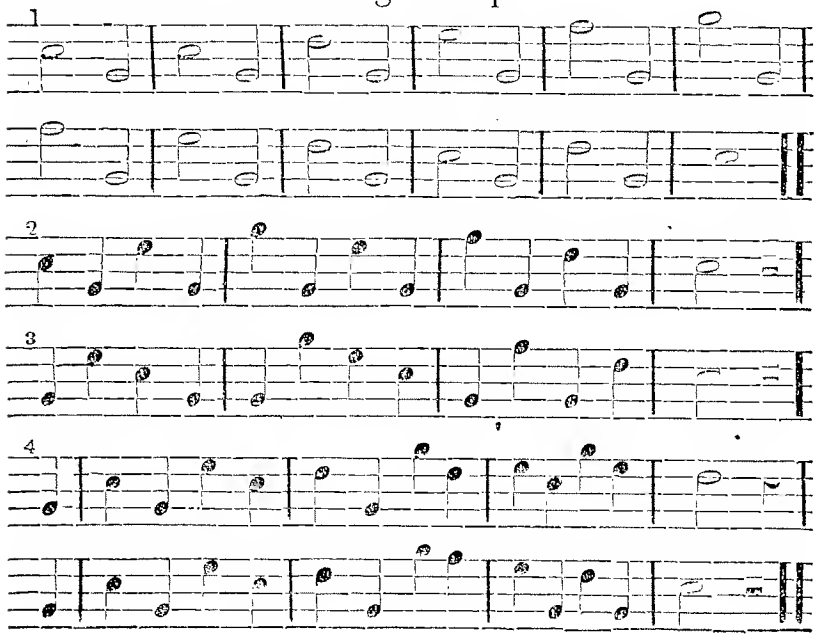
Sing the upper 1 2 3 4 5 and backwards, with rests, so that I can sing a note between.

The scholars sing the same, and the teacher sings five of the middle scale between.

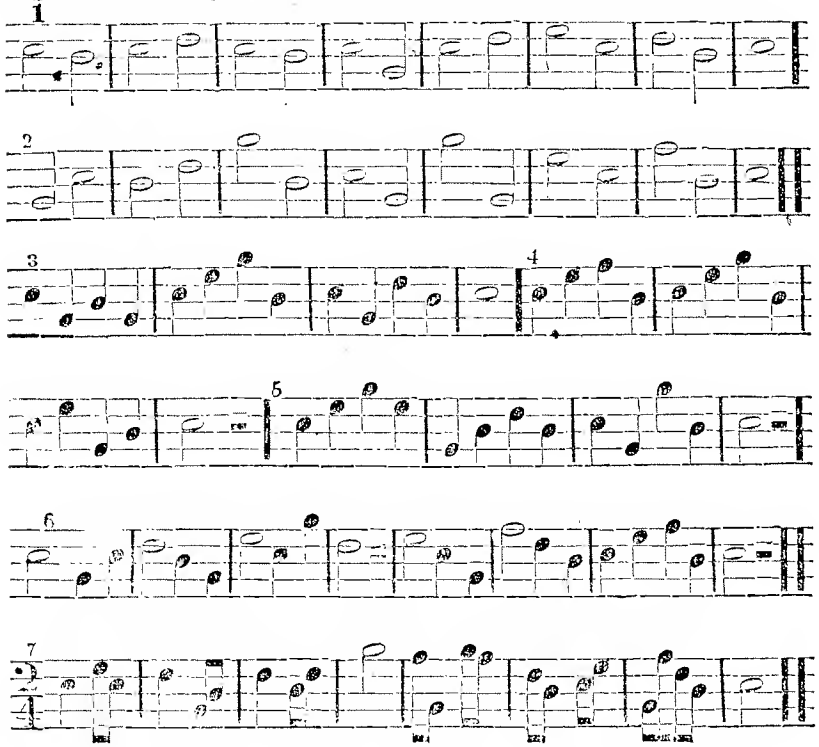
The exercise is then reversed. The teacher sings 1 2 3 4 5 of the upper scale; and the scholars give each time 5 of the middle scale between.

You must now sing the upper sounds in connexion with five of the middle scale. I will write them down.

Practise the following examples.



§ 295. The upper sounds practised, in connexion with seven and five of the middle scale. In this, *eight* is always taken as *one* of the upper scale.

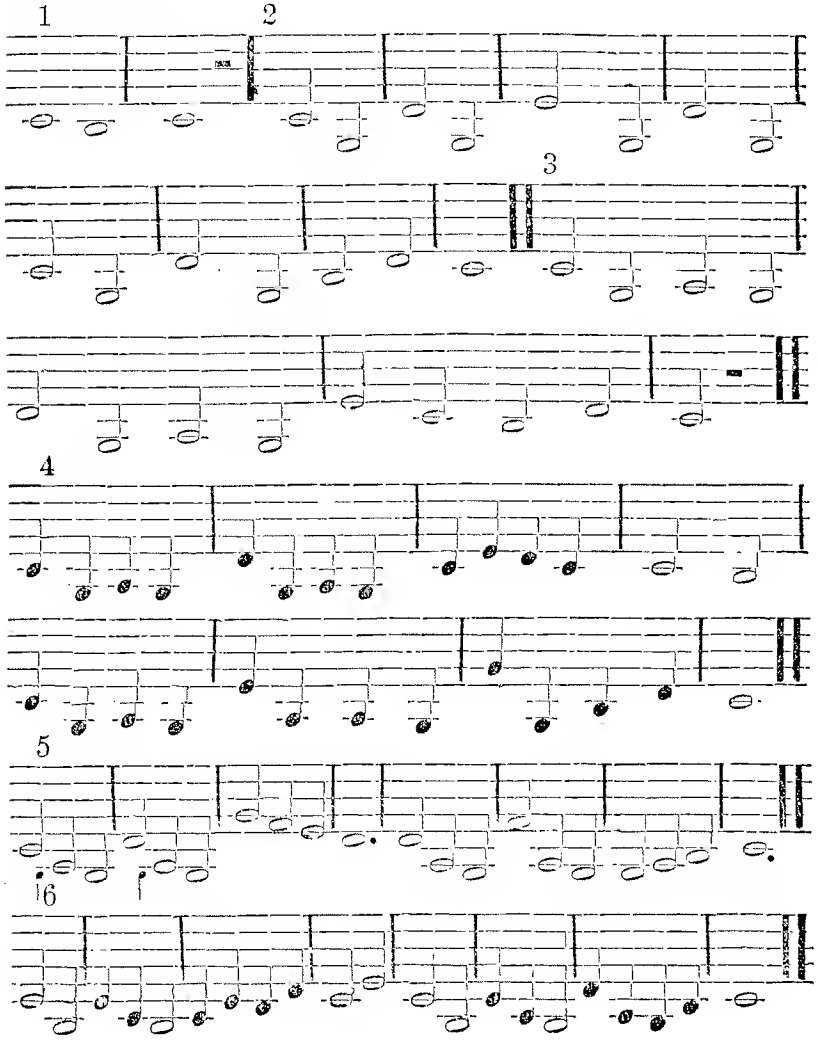


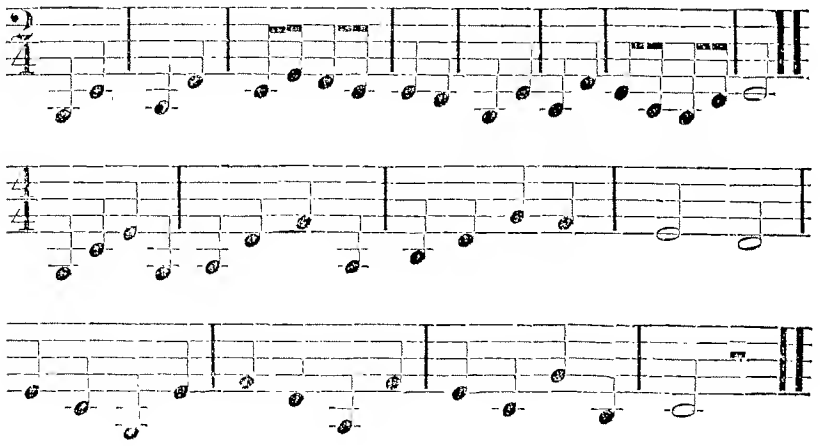
§ 296. When the scholars have practised the two sounds, five and seven, of the middle scale, in connexion with those of the upper, it will not be difficult for them to sing also all the others. As others however seldom occur, (except the leap of a fourth from *six* of the middle to *two* of the upper scale and back, and perhaps the leap of a sixth from six of the middle to four of the upper scale,) they may be occasionally practised at convenience. Moreover, exercises on the leap from six to two above and back, may here be passed over, as they frequently occur in the following sections.

§ 297. Exercises on the sounds of the lower scale, in connexion with those of the middle.

Remark. The sounds which connect the two scales, are here also seven and five of the lower scale; therefore, these need no particular exercises. With regard to six, the teacher can once more call the attention to the fact, that, in order to strike six separately from the rest, we need only think of five; then, by practising the following examples, the scholars will soon be able to strike every interval.

Note. It may be best to write part of these examples on the base staff.

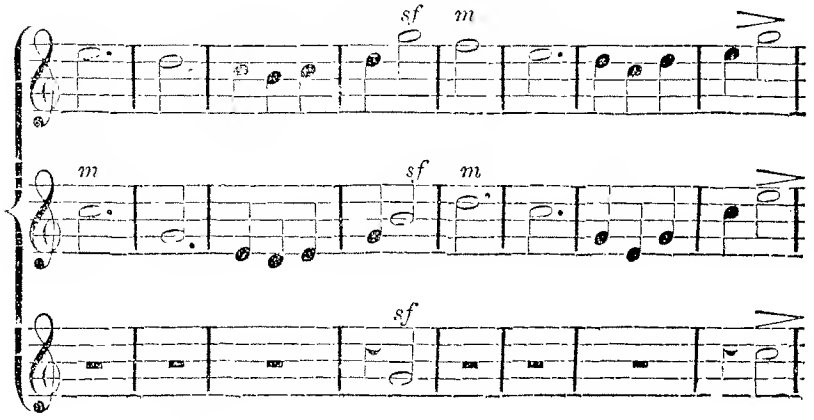




Note. Here is the proper place for the teacher of an adult class to introduce and explain the subject of Chapter 36—Appendix for the Teacher.

§ 298. If the scholars are sufficiently practised to be able to strike correctly the sounds of the upper and lower scales, examples like the following, with and without words, may be exercised upon, for the purpose of acquiring a more correct performance in the whole compass of sounds hitherto given.

FOR THREE VOICES.



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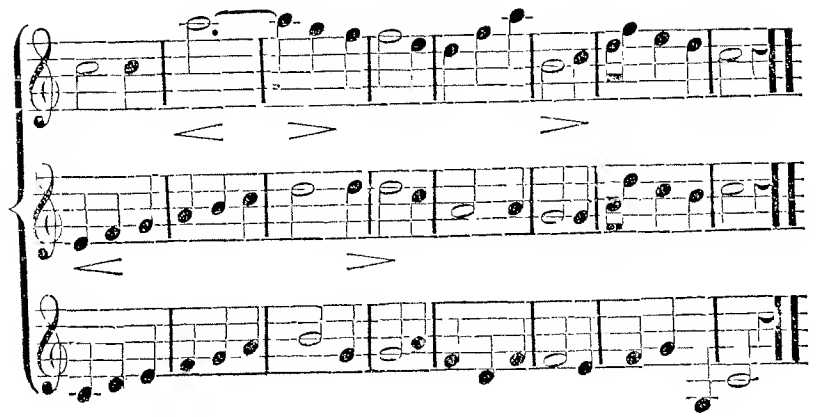
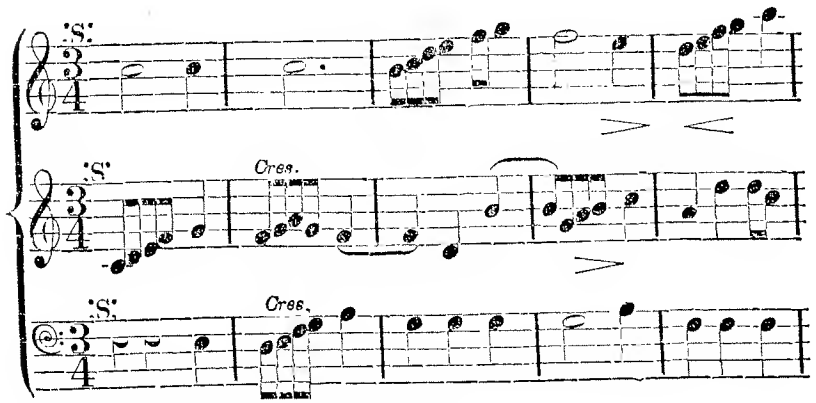
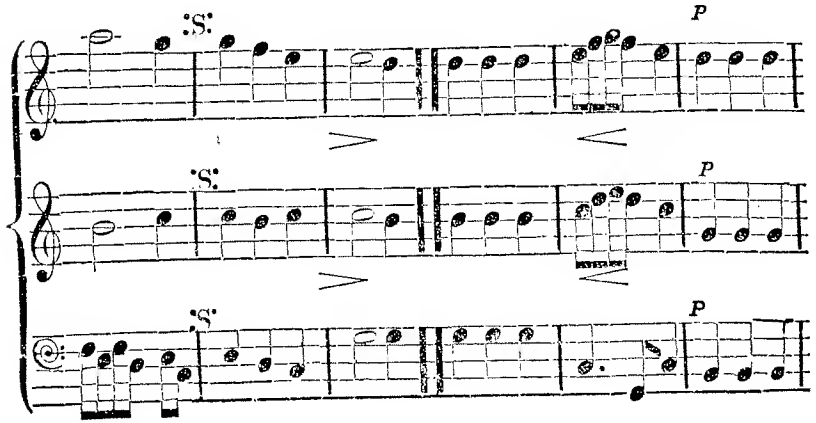
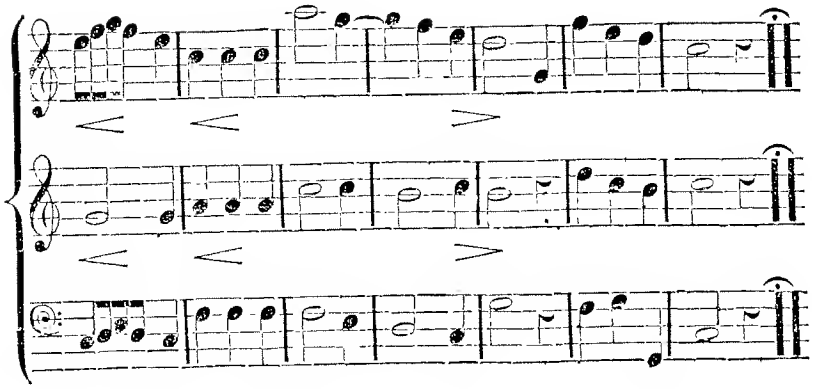




From :S: to :S: is to be repeated.





For further exercises, take plain tunes on the key of C major, in which there are no altered notes. See the following tunes in the Boston Academy's Collection, and also in the Choir, viz.: Burlington, Wilmot, Moorfield.

END OF THE FIRST COURSE IN MELODY.

CHAPTER XVI.

CHROMATIC SCALE.

§ 299. The scale we have hitherto used, which contains *five tones* and *two semitones*, is called the *natural* or DIATONIC SCALE. But there is another called the *artificial* or CHROMATIC SCALE, which we will now examine.

§ 300. Between what sounds of the diatonic scale is the interval of a *semitone?*

Ans. Between three and four, and between seven and eight.

Between what sounds are whole tones?

Between two sounds distant a tone, a semitone may be sung, which shall bear the same relation to the sound above or below it, as 3 does to 4, or 4 to 3, or as 7 to 8, or 8 to 7. Questions.

§ 301. Sing one, two, several times firmly. Now make rests between them, so that I may sing the intermediate semitone.

The teacher sings C# somewhat weak, with the syllable *half*. This is continued until the scholars have a clear idea of the semitone, or until it is fully fixed in the ear.

The teacher then sings the whole tones, and the scholars sing the semitones rather feebly between. This is repeated until the scholars sing the semitone distinctly and firmly.

§ 302. If this does not succeed, the teacher can select the more skilful scholars and let them try. To these the rest may afterwards be gradually added. It will greatly aid the

scholars in obtaining the true pitch of the somitones, if they are previously given on some instrument. Great care must be taken that the intonation be perfectly correct.

§ 303. All the semitones are found and practised in like manner.

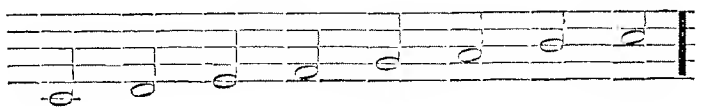
§ 304. The teacher observes to the scholars, that the semitones always leads to the whole tones. Thus, the semitone between one and two is, in ascending, the leading note to two, and in descending the leading note to one, &c. Questions.

§ 305. The semitone between any two whole tones of the scale is obtained by either *elevating* the lower of the two whole tones, or by *depressing* the upper; and it is written on the same *line* or *space*, and is known by the same *letter*, as the whole tone from which it is obtained.

§ 306. The sign of elevation is called a sharp, and is made thus, ♯. The sign of depression is called a flat, and is made thus ♭. Hence we speak of *sharped* and *flatted* notes. Questions.

The teacher writes the scale on the board, with spaces between the notes sufficient for the semitones.

DIATONIC SCALE.



§ 307. The semitone between C and D may appear either as C sharped or as D flatted.

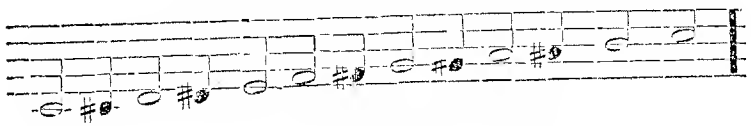
In the first case, the note is written on the same degree of the staff as C with a sharp before it, and is called *C sharp*, or sharp one. In the other, it is

written on the same degree of the staff as D, with a flat before it; and is called *D flat*, or flat two.

§ 308. When a semitone is obtained by elevation, the termination of the syllable applied to it is changed into the long vowel sound of *e*. Thus *do* becomes DI [pronounced dee;] *re*, RI; *fa*, FI; *sol*, SI; *la*, LI.

§ 309. The scholars are now led to investigate the scale, and to determine what notes can be sharped; what they are called, as #1 or C#, &c., and what syllable is applied to them, as *di*, &c. The teacher then writes the altered or sharped notes in quarters between the halves, so that from the diatonic series, the following may appear to arise.

CHROMATIC SCALE BY SHARPS.



What notes of the scale are elevated? [or sharped?]

To what note does #one [or C#] lead? #2 [or D#]? &c.

§ 310. This scale, which is called the *chromatic scale*, may be sung in the following manner.

The scholars sing the tones, and the teacher, rather soft, the semitones.

The less perfect scholars sing the tones, and the more skilful, the semitones.

All the scholars sing both the tones and semitones; or the whole chromatic scale ascending. Sing also with *la*.

It must be left to the discretion of the teacher to determine whether it will be best for him to dwell on this subject, until

the scholars can sing the whole chromatic scale. Before this can be done, it will be doubtless necessary, in most cases, to go on to the succeeding exercises. Let him be careful, however, that when the semitones are sung, they be given with distinctness, purity of tone, and correct intonation.

§ 311. A note already elevated by a sharp, may be raised still a semitone higher. It is then said to be double-sharped, and is marked either with two sharps [##] or with a cross [×]; the cross is called a double sharp. Three and seven may be also raised by a sharp. At present, however, neither the double-sharped notes, or sharped three or seven require further explanation or practice.

It is unnecessary here to speak of the diatonic and chromatic semitones.

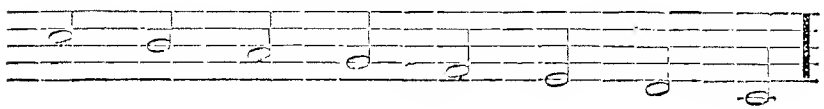
§ 312. If a sharped note is again to be restored, or the sharp is to be removed or canceled, it is done by a character called a natural, which is made thus ♮. Question.

§ 313. Semitones arise not merely from elevating, but also from depressing tones. What is the sign of depression?

§ 314. If a tone is depressed by a flat, the termination of the syllable applied to the note is changed to the long vowel sound of *a* [as in *fate*.] Thus *do* becomes DE, [pronounced day;] *si*, SE, [say;] *la*, LE, [lay;] *sol*, SE, [say;] *fa*, FE, [fay;] *mi*, ME, [may;] *re*, RE, [the same.]

The teacher writes the descending scale on the board, with sufficient spaces for the altered notes or semitones.

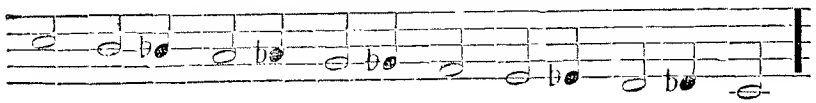
DIATONIC SCALE.



§ 315. The scholars determine what notes may be flatted, how they are depressed, as flat seventh, or B♭, flat sixth or A♭, &c.; and on what degree of the staff they are written.

In this manner arises the following scale.

CHROMATIC SCALE BY FLATS.



§ 316. As a sharped note always leads up, or to the next note above, so a flatted note always leads down, or to the next note below.

To what does the flat seventh lead? Ans. To 6.

To what does B♭ lead? Ans. To A, &c.

§ 317. Exercise upon the descending chromatic scale, according to § 310.

Which notes of the scale are not flatted? Why not?

§ 318. Sometimes a note already flatted, may be still further depressed a semitone. It is then called double-flat, and its sign is 𝄫. Eight and four may also be flatted.

§ 319. If a flatted note is to be restored, it is denoted by the restoring or canceling sign, ♮, the natural.

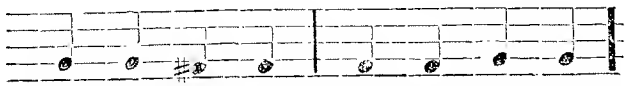
§ 320. What is the effect of a natural after a sharp?

Ans. It takes away the effect of the sharp, or lowers the sound a semitone. A sign of depression.

What is the effect of a natural after a flat?

Ans. It takes away the effect of the flat, or raises the sound a semitone. A sign of elevation.

§ 321. The teacher observes to the scholars, that such *accidental* sharps, flats and naturals affect only the notes after them in the same measure: except where the altered note is repeated in the next measure without any other intervening note; as in the following example, in which the influence of the ♯ extends across the bar, or into the second measure.



They are called *accidental sharps* or *flats*, or *accidentals*, to distinguish the use of them which has now been explained, from another use which will be explained hereafter.

NOTE. For a less detailed, or more brief manner of giving out, or teaching the chromatic scale, see Boston Academy's Collection of Church Music.

CHAPTER XVII.

EXERCISES ON THE SEMITONES.

§ 322. In order to strike an altered note, or semitone correctly, we must have in the ear (or think of) the sound to which it leads. Question.

To strike a sharped semitone correctly, think of the next note above.

To strike a flatted semitone correctly, think of the next note below.

What is the guide to the sharp fourth? Ans. 5: or to F♯? Ans. G. What is the guide to the flat sixth? Ans. 5: or to A♭? Ans. G, &c.

Observe, that if we designate the altered notes by numerals we always say: sharp 1, sharp 2, flat 7, flat 6, &c.: but if we designate them by letters, we put the letter first, thus, C♯, B♭, &c.

§ 323. Sing 1—5—repeat 5. Now sing after five a semitone below, [*si*] and five again.

What altered note did you sing? Ans. Sharp 4.

The teacher writes on the board, 5, ♯4, 5.

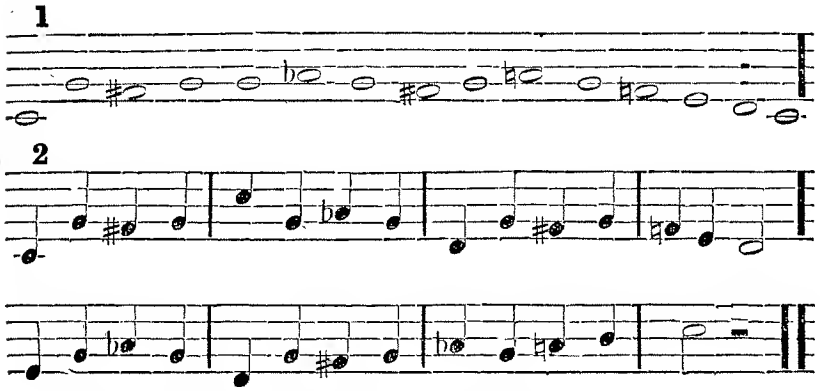
Now sing after 5 a semitone above [*lay*] and five again.

What altered note did you sing. Ans. Flat 6.

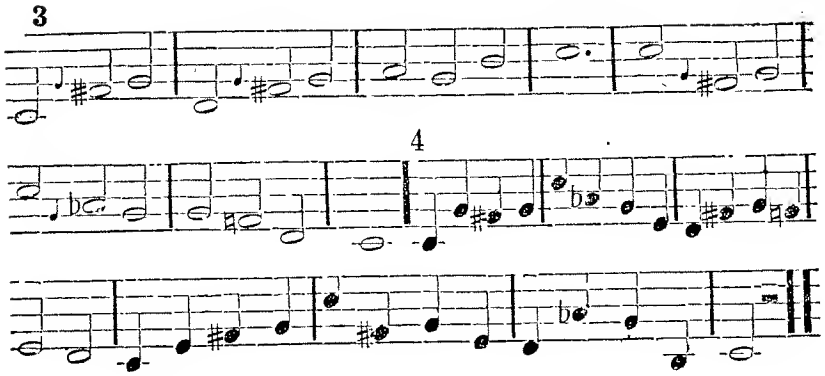
Teacher writes 5 ♭6, 5.

The scholars sing both semitones from the board in this connexion. Once more observe, that the sharp fourth leads upwards to five, and the flat sixth leads downwards to five. Five is therefore the guide to both of these altered notes; and to strike either of them correctly, we must think of five.

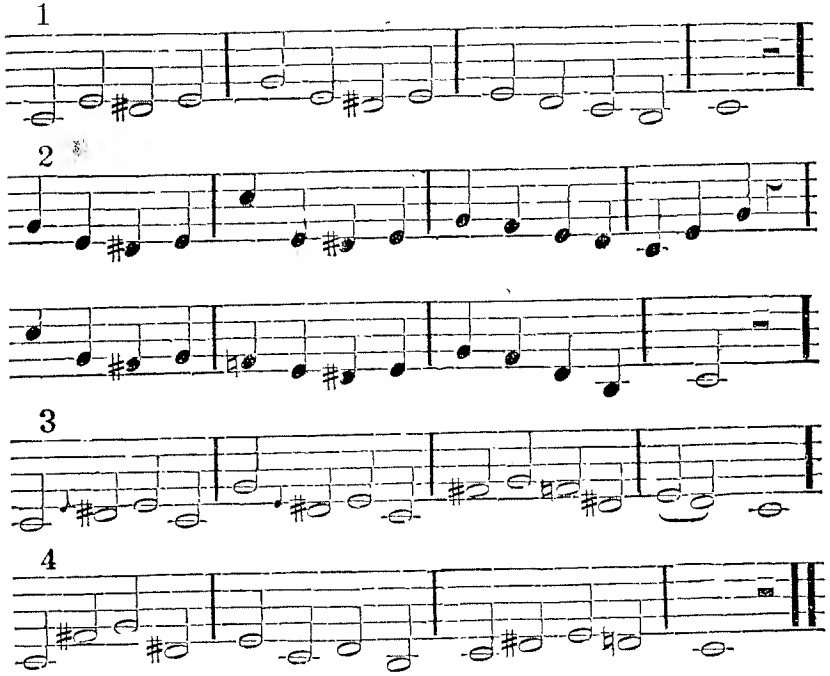
Exercise on the altered notes, in examples similar to the above, with syllables, and also with *la*.



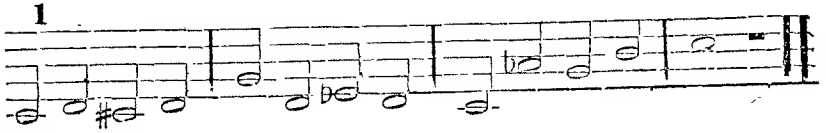
If the guide does not immediately precede the semitone, the teacher may at first insert it with small notes, and tell the scholars to think of its sound, but not sing it. See the *thinking note* in the following example:

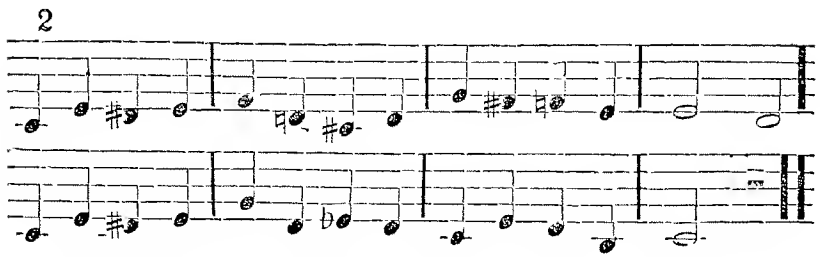


§ 324. Exercise on the sharp second, as leading to three. Three is the guide to the sharp second. § 322.

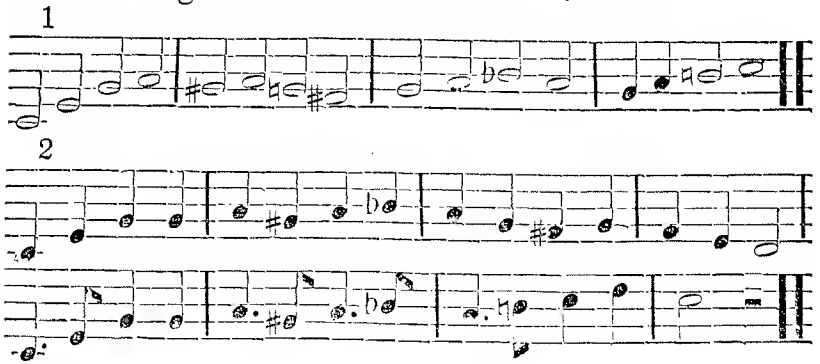


§ 325. Sharp first and flat third lead to two. Two is the guide to ♯1 and to ♭3.

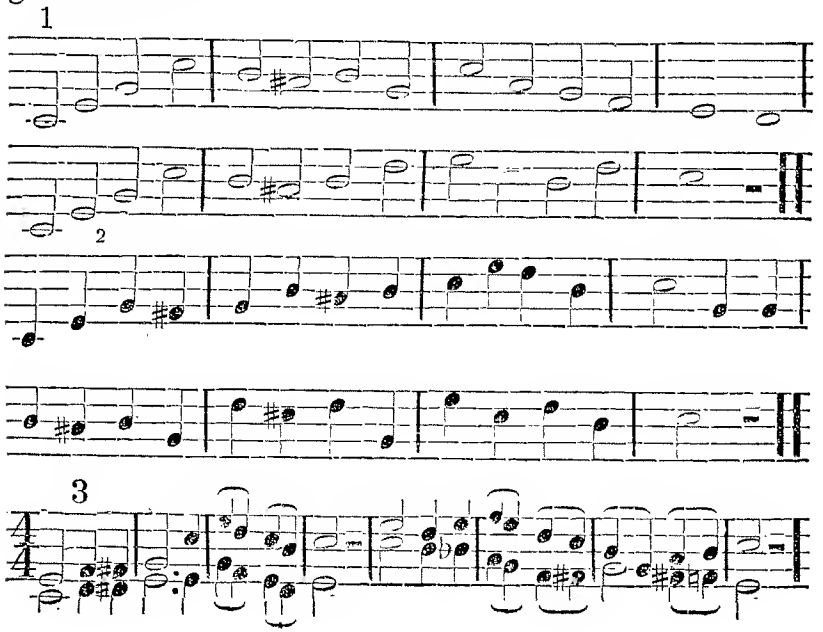




§ 326. Sharp fifth and flat seventh lead to six. Six is the guide te #5 and to ♭7. § 322.



§ 327. Sharp sixth leads to seven. Seven is the guide to #6.

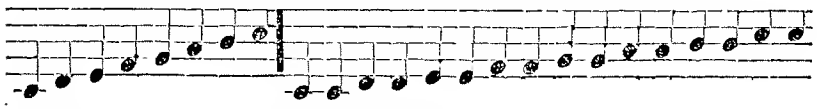


CHAPTER XVIII.

DIATONIC INTERVALS.

§ 328. INTRODUCTORY REMARK. We have heretofore spoken of the intervals of a tone and semitone; and of the various sounds of the scale, as one, two, three, four, five, &c. all counted upwards from one. We now come to a description of those intervals which are reckoned from the other degrees of the scale; or from two, three, &c. Whenever we say simply the fourth, the fifth, or four, five, &c. we mean the interval above one of the given scale; but when we count from any other note than one, we always say a third from D, a third from E, a fourth from F, &c. To describe an interval below we always say below; as a fourth below, a fifth below, &c. Questions.

§ 329. Let the teacher write the scale as follows:



You see here two different series of notes. The first proceeds one step with each sound, while the other repeats the same sound at each step of its progress.

§ 330. The sound thus repeated is called in musical language a *unison;* or is said to be in unison. Thus, for example, the second C, D, E, F, &c. in the above series are unisons of the preceding sounds.

§ 331. When the voice proceeds from any sound to the next above it, the interval is called a *second.*

Thus, D is a second to C, E to D, &c.

What is the second to A? G? F? &c.?

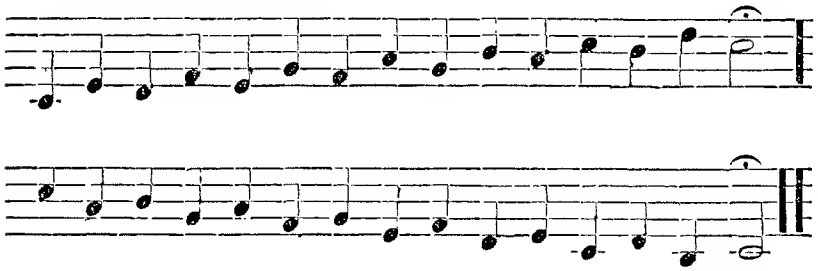
To what is G the second? F? E? &c.

Practise the seconds ascending and descending.

§ 332. When the voice skips over one degree or sound of the scale, the interval is called a *third.*

EXAMPLE.

Thirds and Seconds.



Here the interval from C to E is a third; also from D to F, &c.

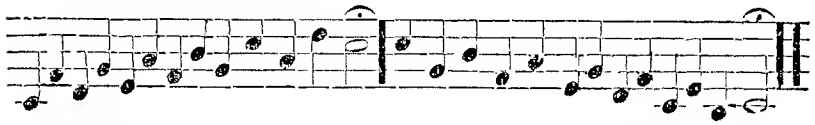
What is a third from C? D? E? &c.

To what is E the third? F? G? A? &c.

Practise the above series of thirds and seconds ascending and descending.

§ 333. If the voice skips over two degrees of the scale, the interval is called a *fourth.* Example.

Fourths and Thirds.



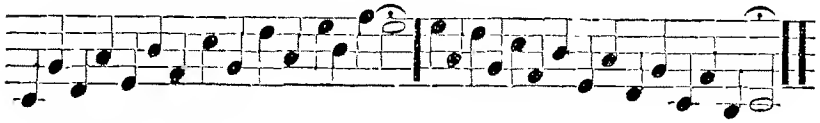
What is a fourth from C? D? E? &c.

To what is F the fourth? G? A? &c.

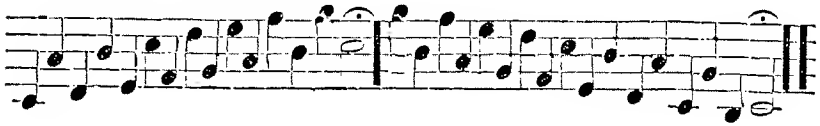
Practise the above series of fourths and thirds ascending and descending.

§ 334. In like manner as in § 329 to 333, the scholars are made acquainted with the fifths, sixths, sevenths, and eighths (octaves.) Let the teacher write them on the board under the above series of notes, so that the scholars may at length, have a view of all the intervals, which the teacher will also require to be sung.

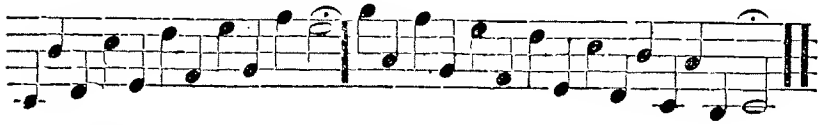
Fifths and Fourths.



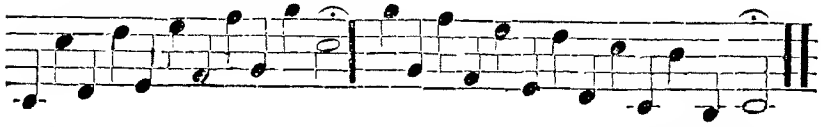
Sixths and Fifths.



Sevenths and Sixths.



Eighths and Sevenths.



§ 335. It is usually very difficult for the scholars to sing the fifths and fourths. Hence the teacher may occasionally sing with them, or play upon an instrument. The sevenths are less difficult to them, as soon as they are reminded that eight guides to seven; and that in order to strike seven correctly they must think of eight.

§ 336. Agreeably to what is said in the Introduction, § 17, respecting the four following Chapters, it is left to the judgment of the teacher, whether immediately to engage in them in this place, or to attend to them at a later period. If the scholars have sufficient knowledge, skill, and perseverance to admit of it, then the teacher goes on. If not, he passes over to Chapter XXIII. and attends to the intermediate Chapters afterwards.

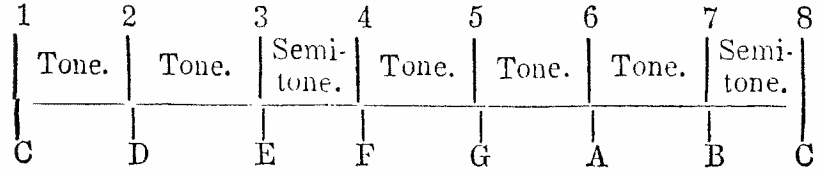
CHAPTER XIX.

MAJOR AND MINOR INTERVALS.

§ 337. Let the scholars sing successively the seconds or thirds or other intervals, and notice carefully whether the intervals of the same are equally great. They will perceive that the seconds from E to F, and from B to C, are smaller than the rest; and also that the thirds from D to F, from E to G, from A to C, and from B to D have a less extent, than the thirds from C to E, from F to A, and from G to B.

§ 338. To make this evident the teacher draws a line on the board, divides it into tones and semitones, and marks the letters at the proper intervals.

Illustration



§ 339. SECONDS. A second including a *semitone* is called a MINOR (less) second: a second including a whole *tone* is called MAJOR (greater) second.

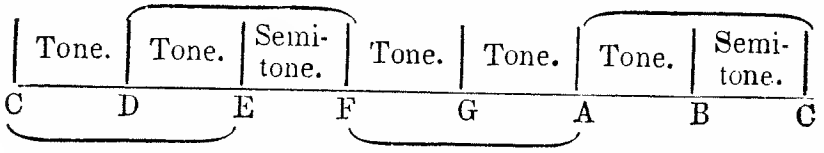
Which seconds in the scale are minor? Which major?

The teacher connects, by ties [⁀] the minor seconds, E to F, and B to C, on one side of the line; and the major seconds, C to D, D to E, &c. on the other.

§ 340. THIRDS. An interval including a *tone* and a *semitone* is called a MINOR third: one including *two tones* is called a MAJOR third.

The teacher connects, as before, the minor thirds, D to F, E to G, and A to C, on one side of the line; and the major thirds, C to E, F to A, and G to B, on the other.

Illustration:



Which thirds in the scale are minor? Which major?

What interval is F above D? B above G? F above D, &c.?

§ 341. FOURTHS. Let the scholars attend closely to the distances of the intervals, and give the larger and smaller fourths.

An interval consisting of *two tones* and a *semitone*, is called a PERFECT fourth, and one consisting of *three tones*, a SHARP fourth. Illustration as before.

Which fourths in the scale are perfect? Which sharp?

Only one sharp fourth is found in the scale; viz. that from four to seven, F to B.

What interval is G above D? F above C? B above F, &c.?

§ 342. FIFTHS. The scholars should be apprized, if they do not find it out themselves, that all the fifths in the scale are equally great, with the exception of that from 7 to 4.

An interval including *two tones* and *two semitones* is called a FLAT fifth; one including *three tones* and *a semitone*, is called a PERFECT fifth. Illustration, as before.

Questions as above.

§ 343. SIXTHS. The scholars will find, on examination, that the sixths in which the two semitones fall, viz. from 3 to 8, 6 to 4, and 7 to 5, are the only smaller sixths which can occur: all the others are greater sixths.

An interval of *three tones* and *two semitones* is called a MINOR sixth; one of *four tones* and *a semitone* a MAJOR sixth. Illustration.

§ 344. SEVENTHS. All the sevenths, with the exception of those from 1 to 7, and 4 to 3 are smaller sevenths, because the two semitones E to F and B to C, fall in them.

An interval of *four tones* and *two semitones*, is called a FLAT seventh, and one of *five tones* and *a semitone*, a SHARP seventh. Illustration.

§ 345. OCTAVES. All the eighths are equal. They include *five tones* and *two semitones*.

§ 346. MINOR INTERVALS MADE MAJOR. If the lower note of any minor interval is depressed, or the upper one elevated, the interval becomes *major*.

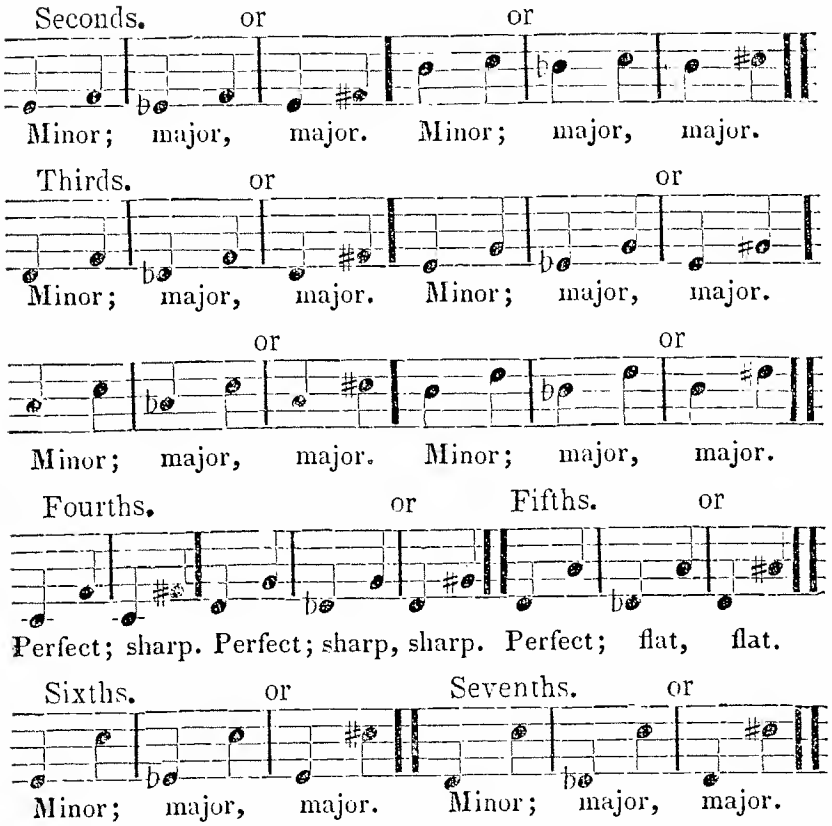
If, for example, in the minor third, E to G, E is depressed to Eb, or G elevated to G♯, a major third arises.

Again, if in the minor second E to F, either E is depressed to Eb, or F is elevated to F♯, a major second arises.

The same is true of the thirds, fourths, &c.

The teacher exhibits the following:

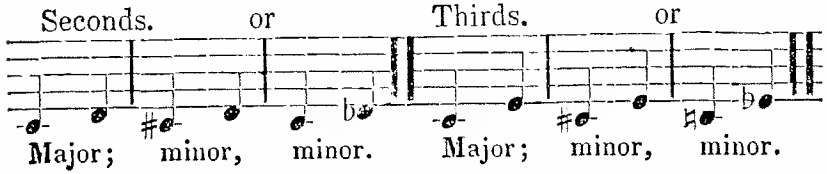
TABULAR VIEW.

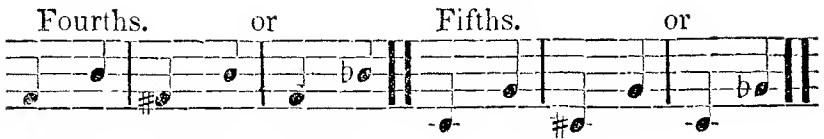


Questions.

§ 347. MAJOR INTERVALS MADE MINOR. In like manner, major intervals by elevating the lower note or by depressing the upper, become *minor* intervals. For example; from 4 to 5 or from F to G, is a major second; if F is elevated to F♯ or G depressed to Gb, it becomes a minor second. The same takes place in the major thirds, fourths, &c.

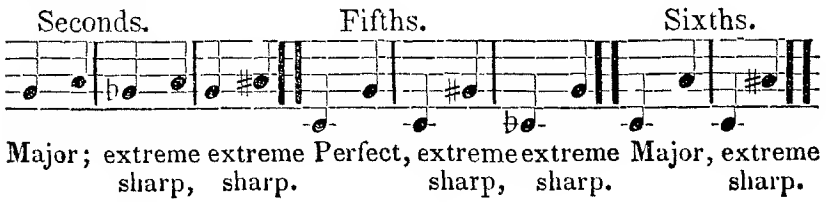
TABULAR VIEW.





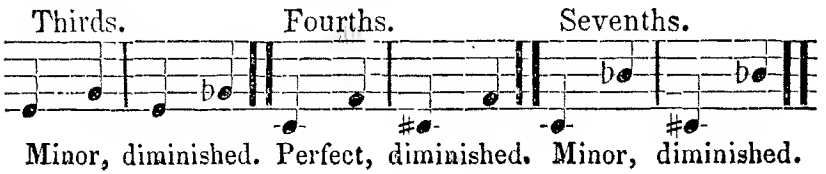
Questions.

§ 348. EXTREME SHARP INTERVALS. If the lower note of any *major* interval is still depressed a semitone, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval. For example:



Questions.

§ 349. EXTREME FLAT INTERVALS. If the lower note of any minor interval is elevated a semitone, or the upper depressed, there arises a DIMINISHED or EXTREME FLAT interval. For example:



CHAPTER XX.

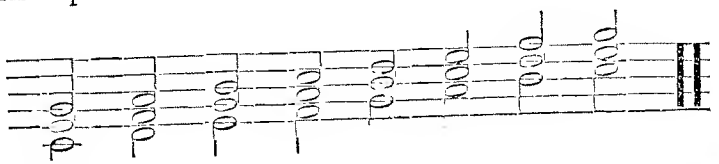
COMMON CHORDS.

Before the teacher proceeds, let him once more review 247 to 249.

§ 350. Three different sounds, sung at the same time or together, and standing in a certain relation to each other, form the COMMON CHORD. Questions.

§ 351. A common chord directly agreeable to the ear, is called a *perfect chord;* such an one consists of any sound taken as one, or as a ground-tone or fundamental sound, together with its major or minor third, and perfect fifth.

Example.



§ 352. Every chord is known by its *ground tone*, or *fundamental* sound. Thus, the first chord here presented, is called the chord of C, because C is one, or it has C for its fundamental sound.

What is the second chord in the example called?

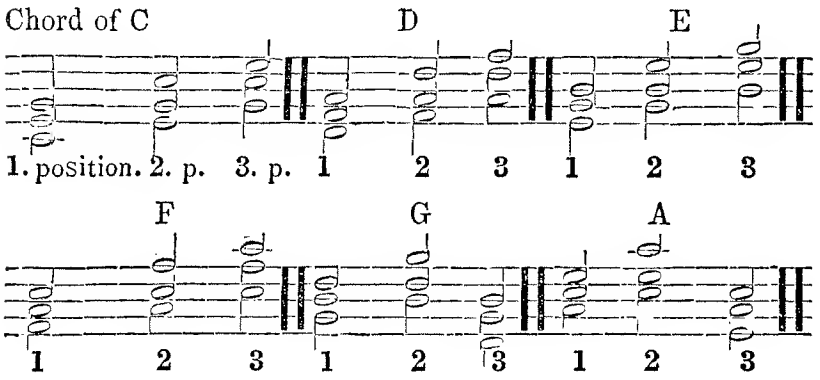
Third? Fourth? &c. Why?

§ 353. Chords may be arranged in different positions. They are the following:

§ 354. I. CLOSE CHORDS. The *first position* of a close chord has the fundamental sound the lowest, the third in the middle, and the fifth the highest.

The *second position* has the third the lowest, the fifth in the middle, and the fundamental the highest.

The *third position* has the fifth the lowest, the fundamental in the middle, and the third the highest. Example:



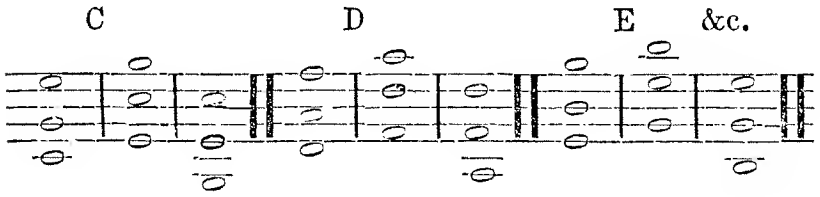
The first in each example is called a DIRECT chord, and the other two INVERTED chords. Questions.

The more advanced scholars may find out and write down these different positions, as an exercise.

§ 355. II. DISPERSED CHORDS. *First position* of a dispersed chord. The fundamental the lowest, the fifth in the middle, and the third highest.

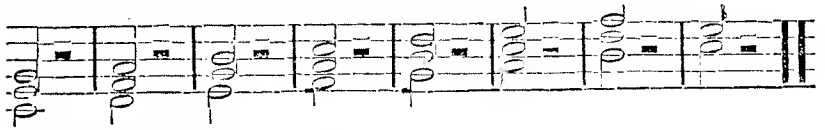
Second position. The third the lowest, fundamental in the middle, and the fifth the highest.

Third position. The fifth below, the third in the middle, and the fundamental above. Example.



The chords may be still more and in different ways dispersed; yet these positions are sufficient to give the scholar a general view of them.

§ 356. MAJOR AND MINOR CHORDS. The teacher now lets the following chords be sung separately, and requires the scholars to notice carefully how each one sounds.



Many scholars will perceive the difference between the major and the minor chords, but will not know how to express themselves, otherwise than that the latter do not sound so well as the former. The teacher sets them right, by telling them, that the chords which have D, E, and A, for their fundamental sounds, are not *dissonant*, but only *more delicate* and *soft*, while the other sound more *clear*, *shrill* and *open*. They now sing these chords again, that they may more clearly perceive the difference.

§ 357. The scholars are now required to examine more particularly, into the intervals of these chords. Namely: the interval from one to three, and from three to five. They will find that the *lower third* of each chord is *major*, and the *upper third minor*; or on the contrary, the *lower third* is *minor*, and the *upper third major*.

Hence the following rules.

§ 358. RULE I. Chords in which the *first* or lower third is *major* and the *second minor*, are called *major chords*.

§ 359. RULE II. Chords in which the *first* third is *minor*, and the *second major*, are called *minor chords*.

§ 360. REMARK. It will be observed that the *lower third* gives *name* and *character* to the chord.

§ 361. Inquiry into the major and minor chords in the series written down in § 351.

The scholars will sing all the chords; first that of C, then that of D, &c.; and determine whether they are major or minor.

§ 362. They are usually troubled with the chord having B for its fundamental sound, because it is composed of two minor thirds. The teacher however explains this, as the IMPERFECT chord, which cannot stand alone by itself; but, if the ear and feelings are to be gratified, must be followed by another chord. It is thus, in some measure, a dissonant chord.

§ 363. Every major chord can be changed into a minor chord; and, on the contrary, every minor chord can be changed into a major chord.

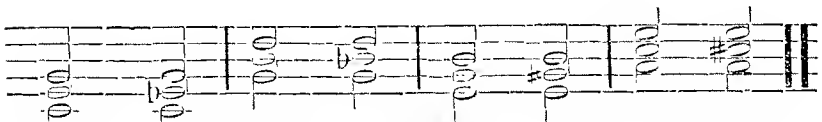
What must be done in order to change a major chord into a minor?

Ans. The third must be flatted.

What must be done in order to change a minor chord into a major?

Ans. The third must be sharped.

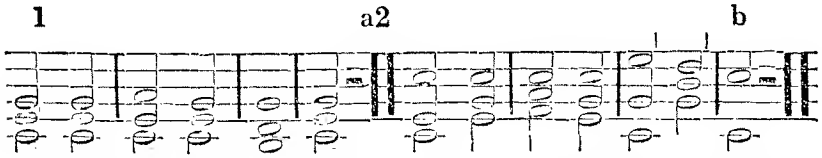
Exhibit on the board.



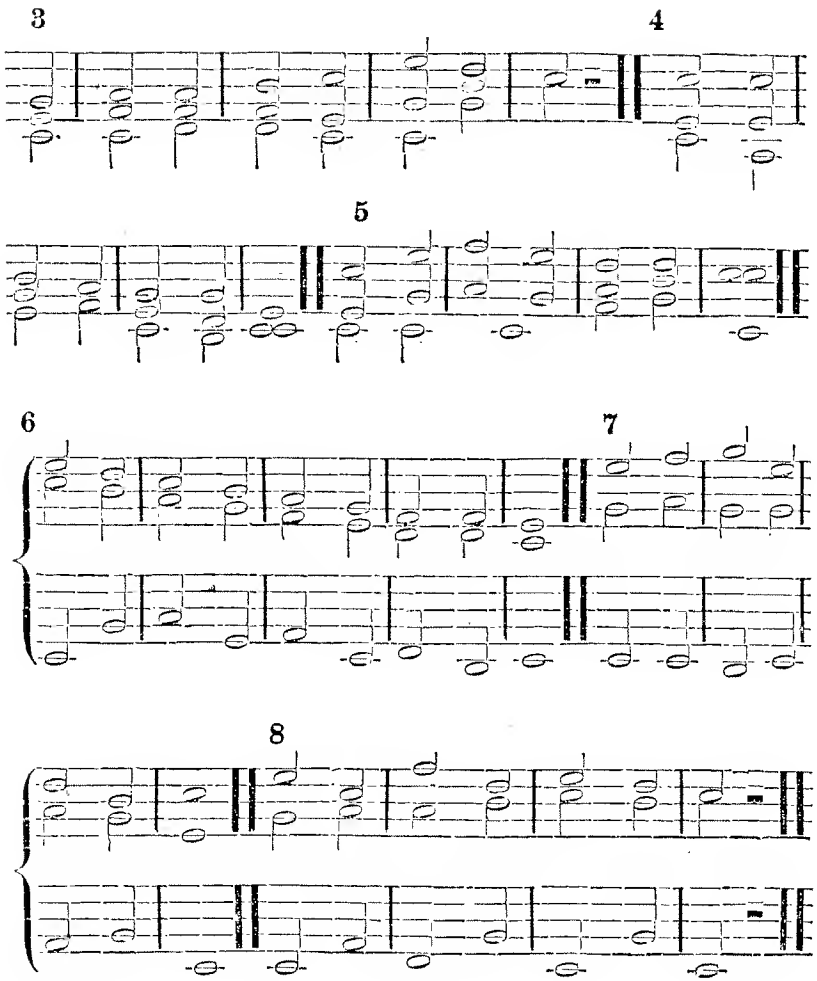
Major, minor. Major, minor. Minor, major. Minor, major

This can be given to the scholars as an exercise.

§ 364. The teacher writes down choral sets, or examples for three voices, to be sung by the scholars; and inquires into the major and minor chords which they contain. Examples.



In music written in three parts, the fifth is often omitted, and the octave taken in its place, as at a; the different parts also often come into unison, as at b.

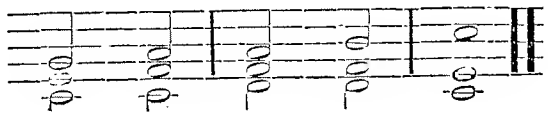


CHAPTER XXI.

HARMONY, OR SUCCESSION OF CHORDS.

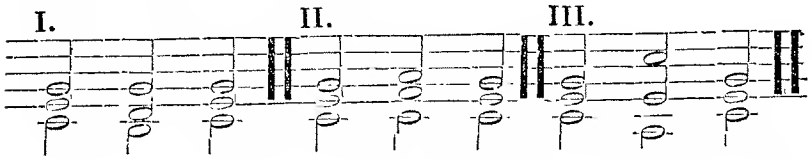
§ 365. The chords must not follow each other arbitrarily, or without order, but according to certain fixed rules.

To make this evident to the scholars, let them sing the succession of chords in § 356, and afterwards the following:



The teacher then asks: Which progression sounds agreeable and satisfactory to the ear? and which, on the contrary, sounds harsh and disagreeable?

§ 366. The chords which can be sung after one another, without giving offence to a cultivated musical ear, are called RELATED CHORDS. Examples.



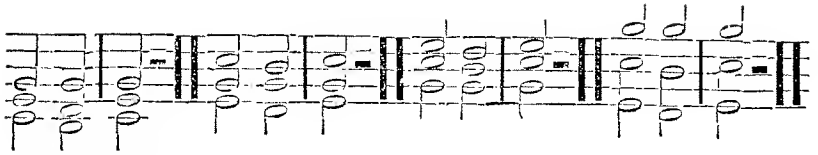
The teacher lets the scholars sing these examples, and then tell what chords succeed that of C. He asks them, what is the fundamental or ground tone of each succeeding chord, and thus brings them to the following rules.

§ 367. RULE I. After any chord, that chord may follow which is constructed on its fifth.

As we expect, after this chord, the preceding CHORD again, the chord of the fifth is, by way of distinction, called the LEADING chord. [Dominant chord.]

The teacher writes on the board.

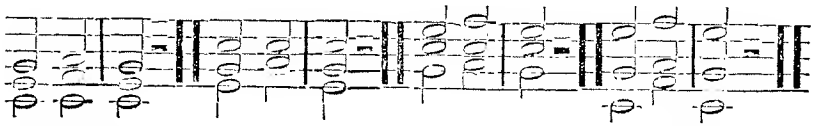
CHORDS.



The teacher lets the chords be sung, and leads the scholars to the fact, that the G chord is the leading chord to C. After being questioned, it will not be very difficult for them to determine, what is the leading chord to D, E, F, G, and A. The teacher then observes, that the leading chord is, according to rule, always major. This will be more easily understood, however, after the subject of transposition is examined.

§ 368. RULE II. After any common chord, that chord may succeed, whose fundamental is a *fourth* above, or a *fifth* below. Thus the chord of F may succeed to that of C.

The chord of the fourth is usually called the RELATIVE MAJOR [sub-dominant;] to distinguish it from the *relative minor* chord, which is treated of under *Rule III.*

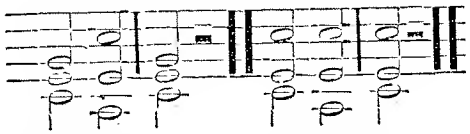


The scholars sing these chords. Let them also determine what is the relative major of D, E, F, G and A.

The more advanced scholars may write out these chords as an exercise.

§ 369. RULE III. After any common chord, that chord may follow which is constructed on its *sixth*. Thus after C major, A minor may follow.

The latter is then called the relative MINOR CHORD.

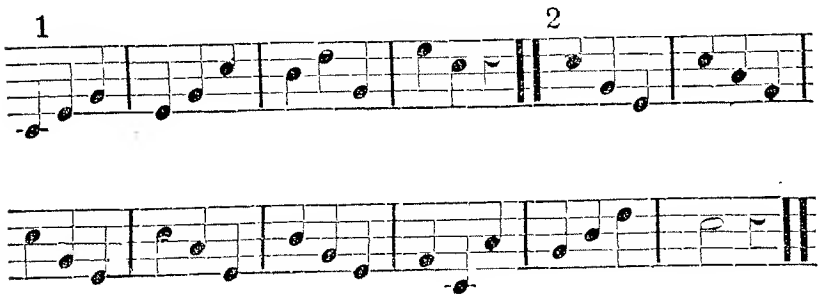


The scholars can now determine the relative minor chord of G, and F.

CHAPTER XXII.

ESSENTIAL AND TRANSIENT NOTES.

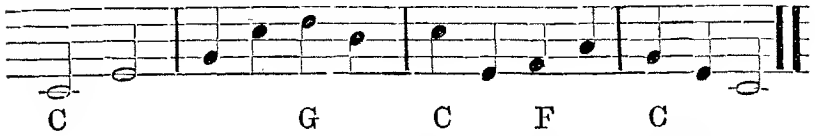
§ 370. I. HARMONIC NOTES. Passages occur in music, in which the series of notes in a measure or certain parts of a measure belong to one chord. Such notes taken successively are called a *melodico-harmonic figure*. Example.



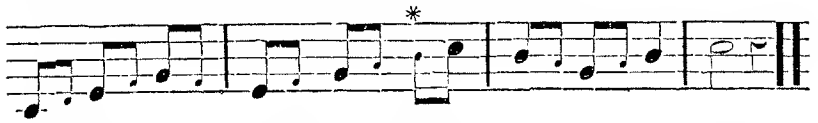
Let the scholars think of the notes in each of these measures, as in one chord; and then tell, according to the preceding section, what chords they form, and the fundamental sounds of each. Then, after they have determined the chord of each, the teacher will mark them with the appropriate letters. Thus, the first and second measures, in the first example, contain figures in C; the third measure, a figure

in G; the fourth again a figure in C. In the second example, the first measure contains a figure in C, second in F, third C, fourth A minor, fifth E minor, sixth F, seventh G, and the eighth C.

§ 371. But there are often, in *one* measure, harmonic figures from different chords. Example.



§ 372. II. TRANSIENT or PASSING NOTES. The teacher writes the following example on the board.



He lets the scholars first sing the large notes, and determine to what chords they belong; then the example is sung as it stands. The teacher then observes:

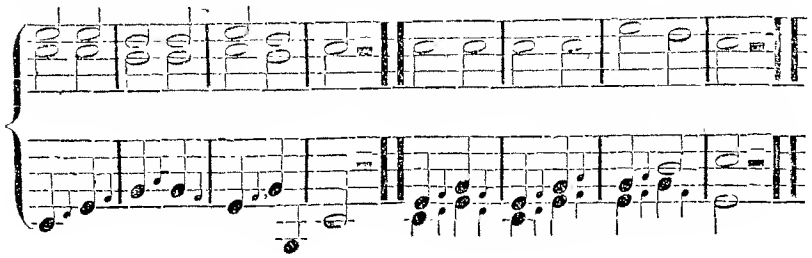
§ 373. I. In order to make a melody flow easily, the notes of a harmonic figure are often connected by intermediate notes; as you see here in the small notes, which are called PASSING NOTES. Questions.

§ 374. II. When such passing notes *follow* the essential notes, they are called AFTER NOTES; as the small notes in the first and second measures. Questions.

§ 375. III. If the passing notes *precede* the essential notes, as B precedes C in the second measure at the sign *, they are called APPOGIATURES. Questions.

§ 376. Since in music for several voices, the different parts are arranged according to the essential notes, passing notes are usually *dissonant;* though not offensive, because the ear involuntarily dwells more on the essential notes.

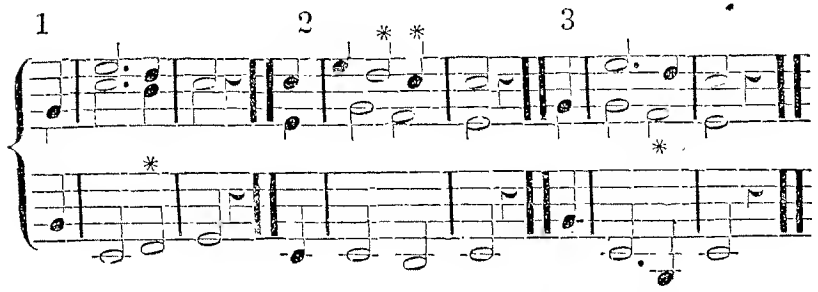
§ 377. Examples of passing notes in the second and third voices, which the teacher will cause to be sung.



In both these examples, the small notes in the accompanying parts are passing notes.

§ 378. III. ANTICIPATIONS. In harmony, that is, in a succession of chords, one sound is frequently *struck before* the rest; this is called the ANTICIPATION of a part, or voice.

Examples.

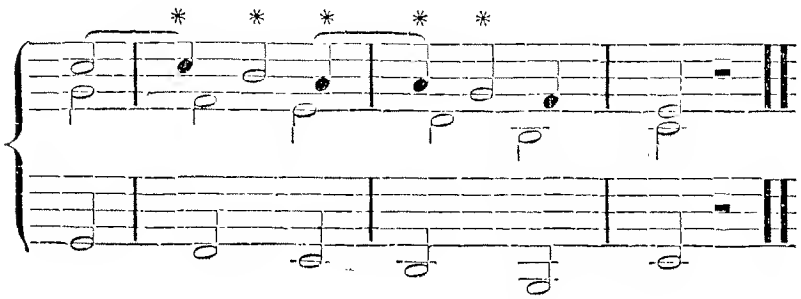


In the first example, the sound D in the lower part marked *, is struck before the other sounds of the same chord. In the second example, D in the upper part is struck in anticipation, and also C in the same measure in *anticipation* of C in the next measure. In the third example, F in the middle part precedes G and D, the other notes of the same chord which follow.

§ 379. Anticipations are usually *dissonant:* but in the consonant chords which follow, they are said to be *resolved.* When succeeded by their proper *resolutions* they are highly satisfactory to the ear. Questions.

§ 380. In such instances, the voice which *anticipates* must pass on before the rest with firmness; and those which remain behind, must hold on steadily; otherwise, intermediate sounds may be introduced, which are highly offensive.

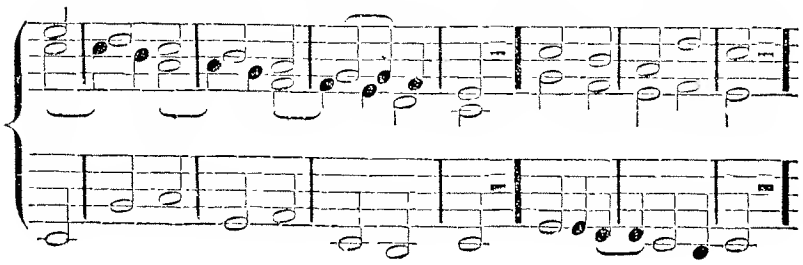
§ 381. SUSPENSIONS. A part is frequently *retarded,* or held back, while the other parts move on together. This is called a SUSPENSION. Example.



Here the first part, at the note marked *, falls behind the consonant notes of the second and third voices.

The remarks in section 380, respecting the dissonance and resolution, and respecting holding on and going forward with firmness, apply as well to suspensions as to anticipations.

Examples of suspensions in the second and third voices.



§ 382. Thus much of the science of harmony, may well be imparted to skilful and persevering scholars. Experience has shown, that their singing has strikingly improved in firmness and clearness, from the time of their obtaining a

clear and correct insight into the relation of sounds and harmony. Besides this, the teacher has far better opportunity for making corrections and suggestions, which, without this knowledge, the scholars might find it in the highest degree difficult, and perhaps utterly impossible to comprehend.

NOTE. No other key besides that of C should be introduced, until the scholars are well grounded in that.

CHAPTER XXIII.

TRANSPOSITION OF THE SCALE.

§ 383. In all our exercises hitherto, we have placed the principal note or one, also called the tonic or key note, on C, or the first added line below; but every other sound or letter may be taken as one or key note of a new scale. By this means, the scale is TRANSPOSED; that is, each of the sounds one, two, three, four, &c., comes at each *transposition* upon another letter, or line or space. Hence, there may be as many different keys as there are sounds in the scale. We shall, however, practise only the most common.

§ 384. Every *scale*, like the chords, is known by its principal sound or *tonic*, that is, the sound which is taken as *one*.

Hitherto we have sung only in the key of C; or more concisely, in C. But if D is taken as one or the key note, the scale is said to be in the key of D, or in D.

If D is taken as one, what will be two? Three? &c.

If E is taken as one, what will be two? Three? &c.

§ 385. After the teacher has once more asked, where are the semitones of the C scale, he may, by way of illustration, draw lines on the board in the following manner.

Fig. 1.

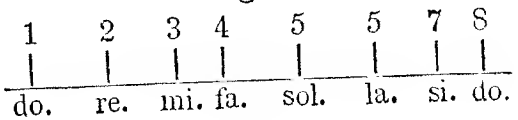


Fig. 2.

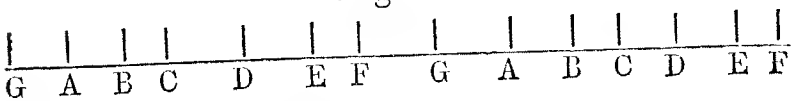


Fig. 1 represents any scale, and fig. 2 the C scale. If one of fig. 1st is placed on C of fig. 2d, the tones and semitones will correspond; but if one is placed on any other letter as D, they will not.

It would be well for the teacher to have a card or strip of board marked on the edge to correspond to fig. 1. Then, by applying it to the C scale marked on the board, the scholars will have occular demonstration of the truth of the following sections.

§ 386. The teacher observes, that in order to find out the proper interval or step from one sound to another in any scale, or what the interval must be, we must examine it by numerals: thus from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half-tone, &c.: but in order to ascertain what is the actual distance or step from one sound to another, we must examine it by letters: thus from C to D is a whole tone, &c

CHAPTER XXIV.

KEY OF G: FIRST TRANSPOSITION BY SHARPS.

The teacher writes the C scale on the upper staff on the board, and says:

§ 387. We will now take five of the C scale, as *one* of a new scale.

What letter is five?

Ans. G.

Thus G is *one*.

The teacher writes the note on the staff below, and directly under one of the C scale on the staff above.

What must be the interval from 1 to 2?

Ans. A tone.

What is the interval from G to A?

He points to the letters on the C scale.

Ans. A tone,

Thus A is *two*.

He writes the note.

What must be the interval from 2 to 3?

Ans. A tone.

What is the interval from A to B? Pointing as before.

Ans. A tone.

Thus B is *three*.

The teacher writes.

What must be the interval from 3 to 4?

Ans. A semitone.

What is the interval from B to C?

Ans. A semitone.

Thus C is *four*.

The teacher writes.

What must be the interval from 4 to 5?

Ans. A tone.

What is the interval from C to D?

Ans. A tone.

Thus D is *five*. Writes the note.

What must be the interval from 5 to 6?

Ans. A tone.

What is the interval from D to E?

Ans. A tone.

Thus E is *six*. Writes.

What must be the interval from 6 to 7?

Ans. A tone.

What is the interval from E to F?

Ans. From E to F is only *half* a tone.

What is now to be done; since from six to seven there must be a tone, and from E to F there is only half a tone?

Ans. F must be elevated half a tone.

What is the sign of elevation?

Ans. A sharp. Teacher writes a sharp before F.

What is the note now called?

Ans. F sharp.

Consequently F sharp is *seven*.

The teacher writes it down.

What must be the interval from 7 to 8?

Ans. A semitone.

What is the semitone from F♯ to G?

Ans. A semitone.

Thus G is *eight*. Writes it down.

§ 388. SIGNATURE. The teacher observes, that in transposing the scale to G, we have found one sharp necessary, viz. before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all at the commencement of the piece, and on the letter altered. It is then called the signature of the key. Thus, one sharp, or F♯ is the signature of the key of G. Questions.

§ 389. A sharp or flat in the signature, affects *all* the notes on the *letter* on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 390. The teacher remarks, that the scale being now transposed, the numerals and the syllables applied to it, have all changed their places; but that the letters remain as before, with the exception of the substitution of F♯ for F. Questions.

§ 391. In the transposition of the scale from C to G, how much *higher* is it carried? Ans. A fifth.

In the transposition of the scale from C to G, how much *lower* is it carried? Ans. A fourth.

Thus, a *fifth above* is the same thing as a *fourth below*. Teacher explains and illustrates.

§ 392. In transposing the scale from C to G, what sound must we alter? Ans. The fourth.

How must the fourth be altered?

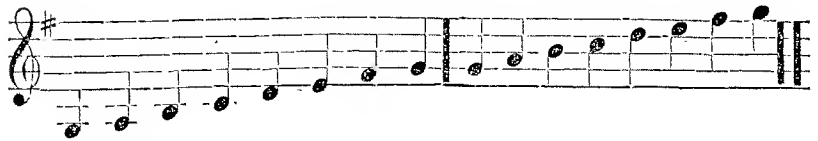
It must be sharped. Why?

What does the sharp fourth become, in the new key? Ans. Seven.

§ 393. The teacher now writes the scale on the board, extending it downwards; and causes it to be sung ascending and descending, by syllables and by numerals.

Signature. G scale.

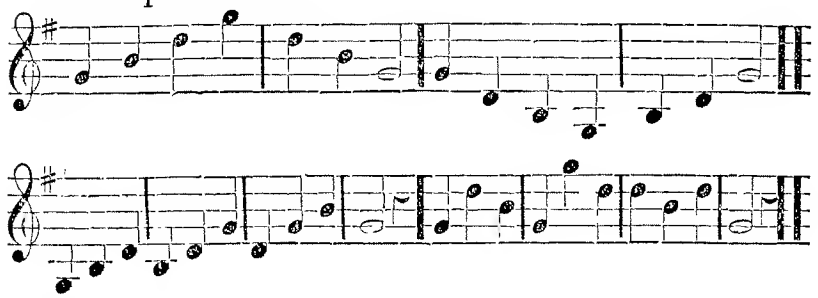
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8



§ 394. Now that the scale is transposed to the key of G, where are the principal notes, one, three, five and eight written?

The teacher writes them on the board, and tells the scholars carefully to observe them and their situation. They are then to be sung till readiness is acquired, with syllables, with numerals, and with *la*.

Principal sounds.



After this, examples in which the other sounds occur, are practised in like manner.

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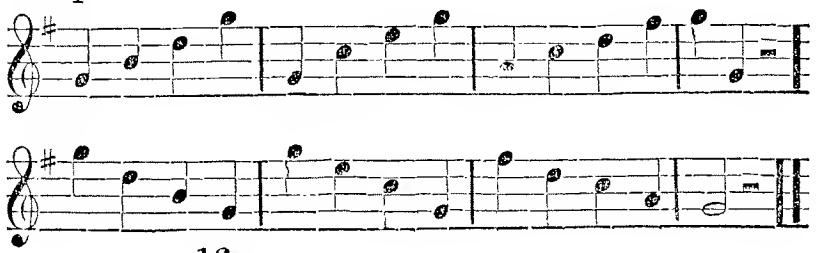
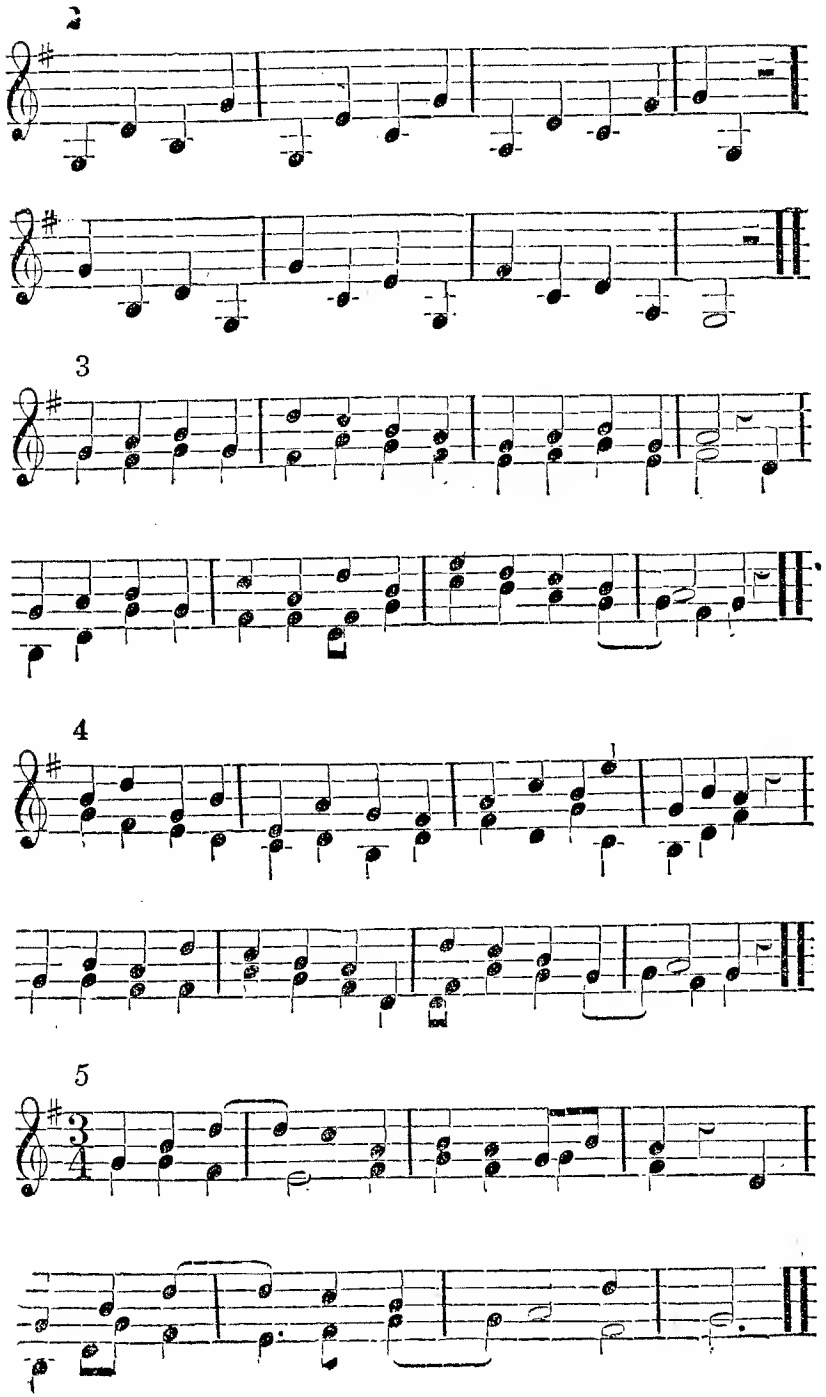
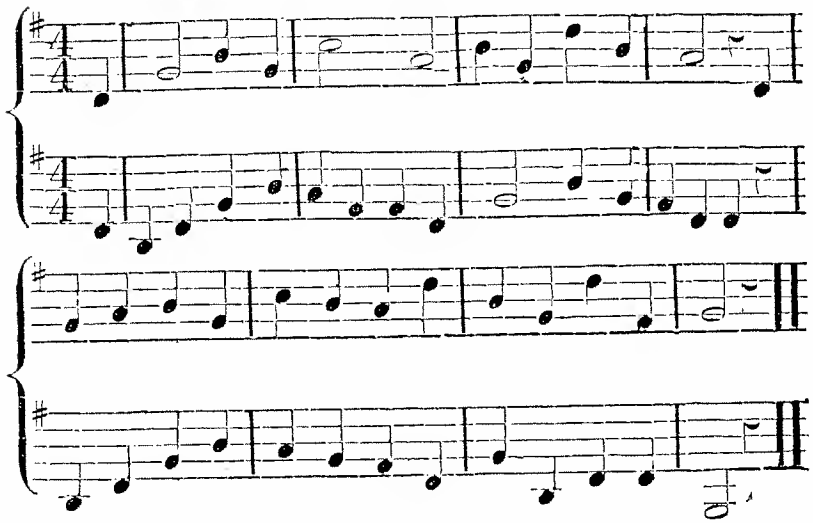


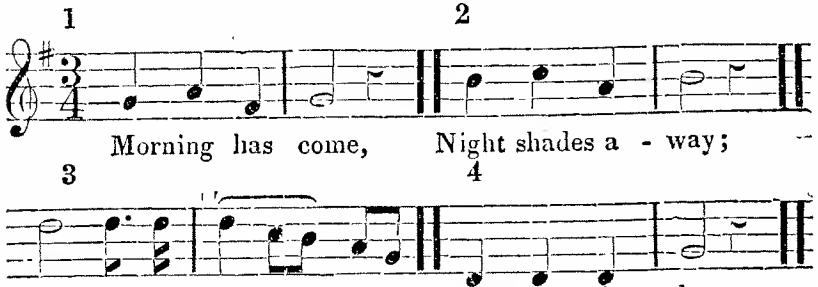


More difficult examples.

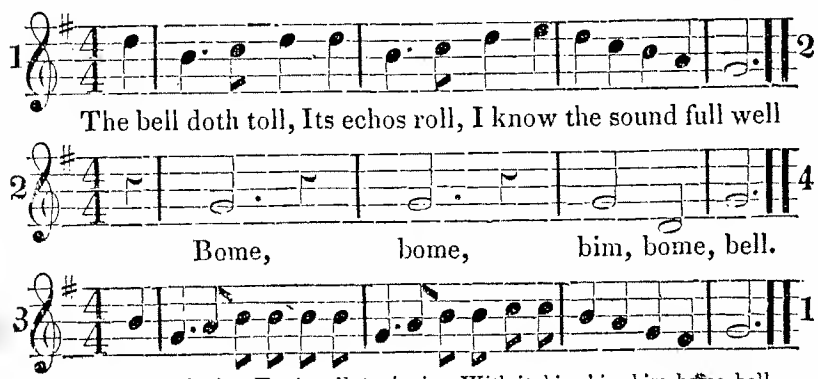
TWO VOICES, ALSO AS A ROUND.



ROUND FOR FOUR VOICES.



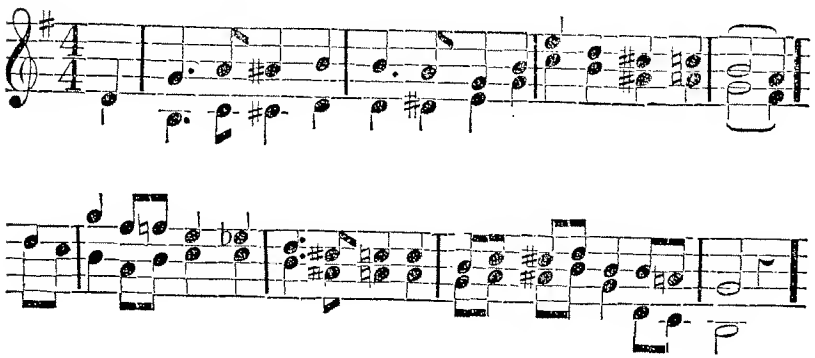
ROUND FOR THREE VOICES.



§ 395. Altered notes may also occur in the scale of G; either by sharping or flatting.

Since in choir and congregational singing, very few chromatic intervals never do or ought to occur; it is left to the teacher to examine the scholars in the chromatic passages, as far as he shall think best. Experience testifies, that exercises on a few examples are sufficient to enable the scholars to strike the natural and usual intermediate semitones with ease, provided the chromatic scale § 322 to 327 has been well practised. Hence, it is perhaps sufficient, that only one example in each key be given, and that that should consist of the most common altered notes.

EXAMPLE.



§ 396. The teacher writes on the board passages in the key of C, and the scholars transpose them into the key of G.

Remark. To be less restricted in the tunes, the teacher can anticipate the essential parts of Modulation, Chap. xxxii. &c., and then tunes in C which pass into G, can be practised. In this exercise the teacher will give directions, if a change of syllables to correspond to the G scale is necessary. Such a change of syllables is not advised, however, unless

the new scale is continued longer than is common in psalmody, as the different terminations of the syllables will be found quite sufficient to secure a correct intonation.

For further examples of G major with words, see the following tunes; viz. Hingham, Rockingham, Nichols, Marlow, (Major,) Harwich, and many others, in the Boston Academy's Collection, or Choir.

CHAPTER XXV.

KEY OF D: SECOND TRANSPOSITION BY SHARPS.

§ 397. The key of D is examined in connexion with that of G, in the same manner as was G with that of C. The teacher writes on the upper staff the scale in G, and causes it to be reviewed.

Note. It may be best occasionally to address questions to individuals, rather than to the whole class; or to call upon individuals to dictate the notes, &c. to be written.

We will now take D as one of a new scale.
Thus D is one.

Writes it on the staff below, and directly under one of the G scale on the staff above.

What must be the interval from 1 to 2?
What is the interval from D to E?

Teacher writes E as 2.

What must be the interval from 2 to 3?
What is the interval from E to F♯?

Teacher points to F♯ in the G scale, and reminds the scholars that F is already sharped. Writes.

What must be the interval from 3 to 4?
What is the interval from F♯ to G? Writes.

What must be the interval from 4 to 5?
What is the interval from G to A? Writes.

What must be the interval from 5 to 6?
What is the interval from A to B? Writes.

What must be the interval from 6 to 7?
What is the interval from B to C?
Ans. A half-tone.
What must be done with C?
Ans. It must be sharped.

Teacher writes the note with a sharp before it.

What must be the interval from 7 to 8?
What is the interval from C♯ to D? Writes.

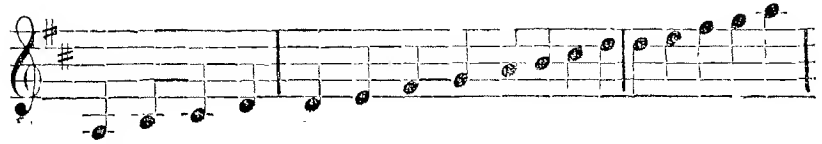
The D scale being now written in full, and understood, the teacher removes the sharp from before C, and places it at the beginning of the example, as a part of the signature.

In transposing the scale from G to D, how much higher is it removed? How much lower?
What note is it necessary to alter?
What does the #4th become in the new key?

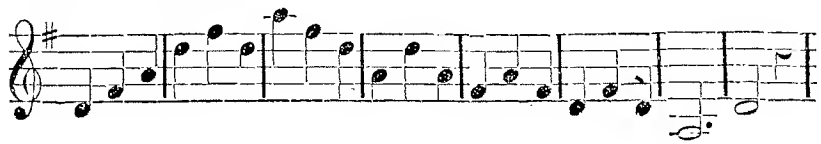
§ 398. Let the D scale be recited and sung ascending and descending. Observe that the scholars make the proper distinction between F and F♯, and C and C♯.

The teacher remarks, that in the present as in the previous transposition of the scale, the numerals and syllables have all changed places; but that the letters remain as before, with the exception of C, which is dropped, and C♯ is taken in its place. Questions.

§ 399. The teacher extends the D scale below and above, and lets it be practised, as the G scale in § 393.



§ 400. The scholars give the principal notes. The teacher writes them on the board; and then, according to § 394, they are practised until a readiness is acquired.



§ 401. Exercises on the principal notes, in connexion with others.

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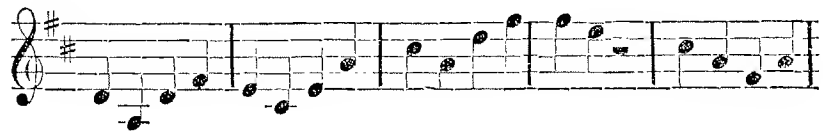

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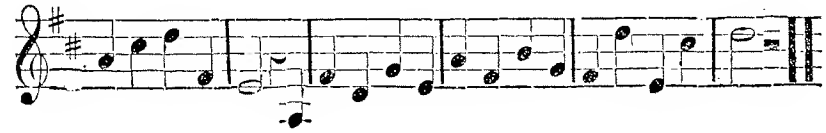
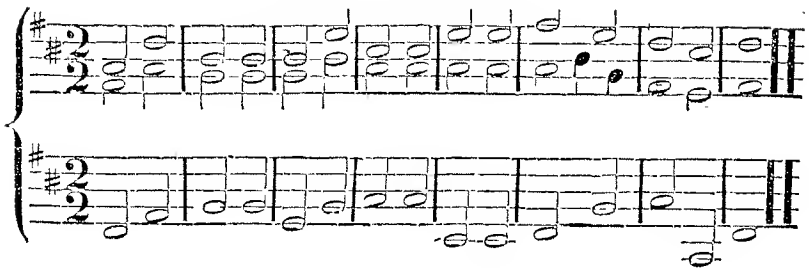
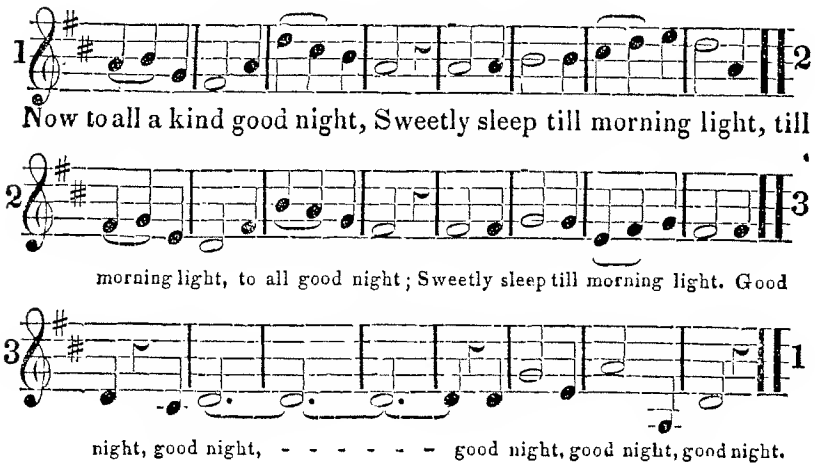


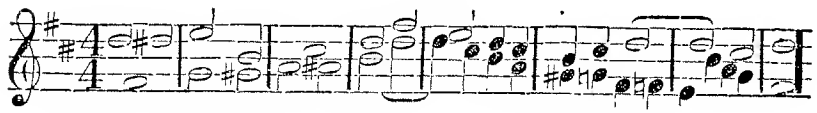
FOR THREE VOICES.



ROUND FOR THREE VOICES.



§ 402. Chromatic exercise.



§ 403. The teacher writes sets in C or G, on the board, and the scholars transpose them into the key of D.

Examples also in G modulating into D or C, may now be practised.

For further examples in D major with words, plain tunes in the key of two sharps may be selected. See the following tunes: Trenton, Clyde, Pelham, Wayne, St. Ann's, Cesarea, and others, in Boston Academy's Collection or Choir.

CHAPTER XXVI.

KEY OF A: THIRD TRANSPOSITION BY SHARPS.

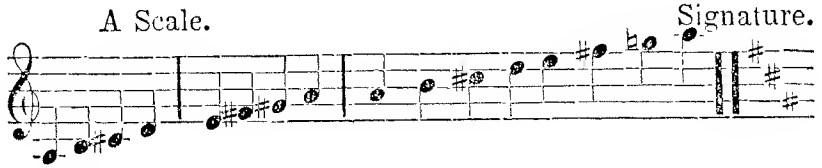
§ 404. The scholars assume the fifth from D, that is A, as *one;* and investigate the scale by the same process, as before.

§ 405. They will find that in addition to F and C, G also must be sharped.

§ 406. Remark. The teacher will call the attention of the scholars to the fact, that if the fifth of a scale is taken as one of a new scale, a new sharp is introduced, viz: on the fourth; which sharp fourth becomes the seventh in the new key.

§ 407. The A scale is now written on the board, and is practised as the former, in seconds, thirds, &c.

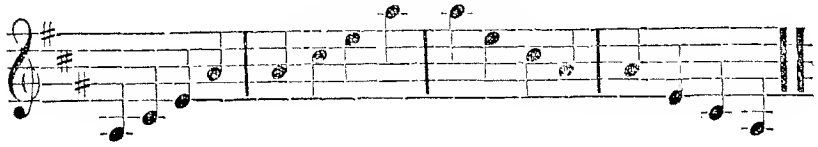
A Scale. Signature.



The teacher remarks, that the signature is always placed at the beginning of a piece of music.

§ 408. He asks questions with regard to the intervals, lets the principal sounds be given and practised. Afterwards these are practised in connexion with others.

PRINCIPAL SOUNDS.



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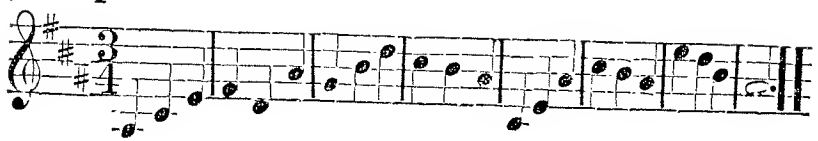

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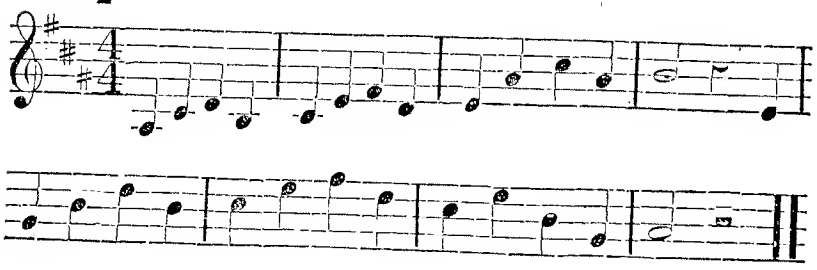
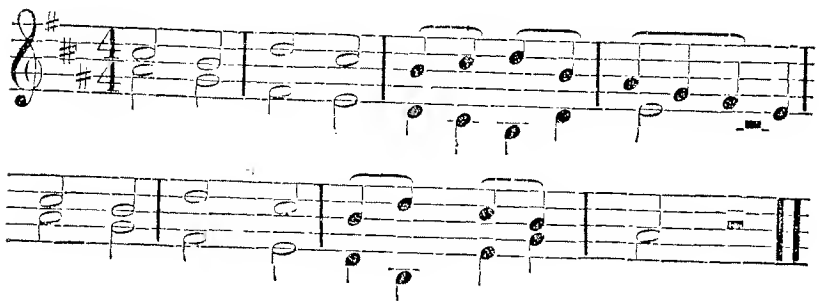
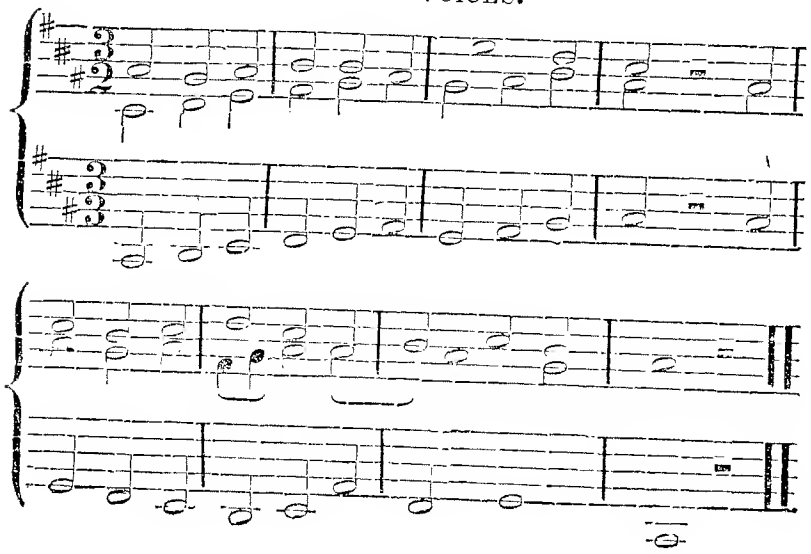
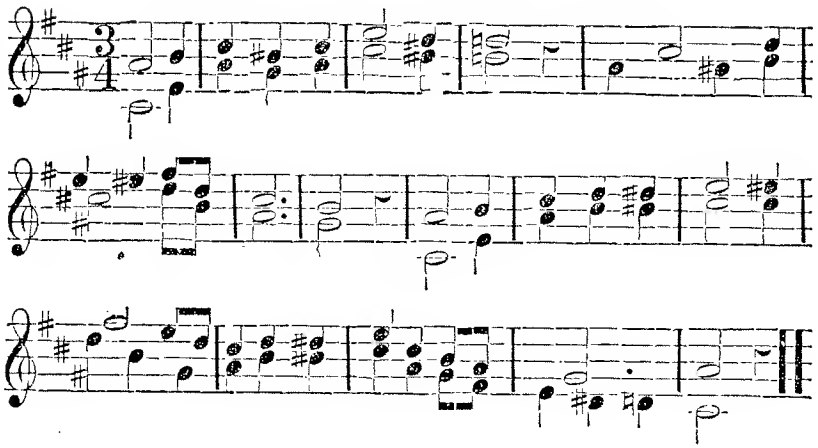




THREE VOICES.



EXERCISE WITH ALTERED NOTES.



§ 409. The scholars transpose from the previous keys, into the key of A.

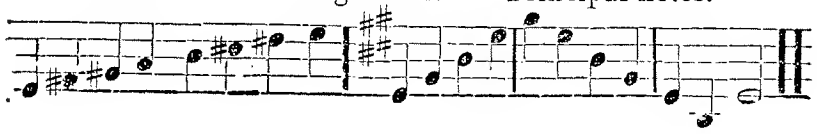
For examples of A major with words, see the following tunes: Cranston, Marion, Albany, Olmutz, and others.

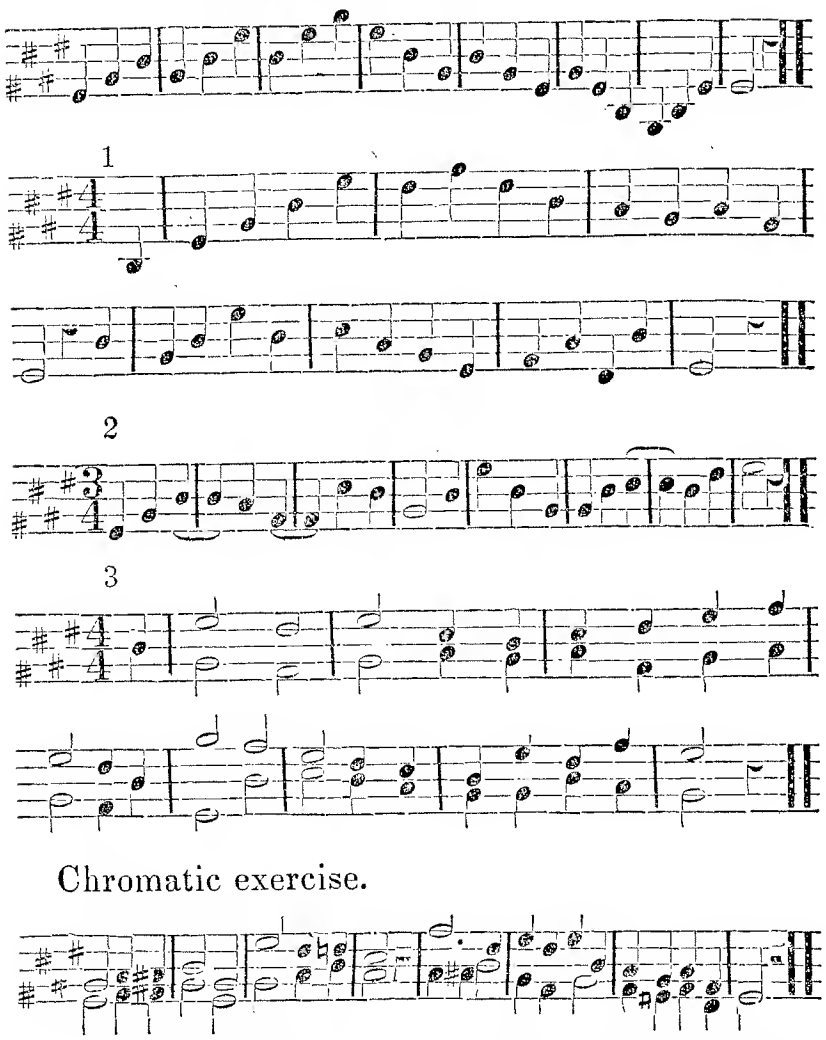
CHAPTER XXVII.

KEY OF E: FOURTH TRANSPOSITION BY SHARPS.

§ 410. The key of E is examined and practised in the same manner as the foregoing. The scholars will find that in addition to F, C, and G, D must be also sharped.

E Scale. Signature. Principal notes.





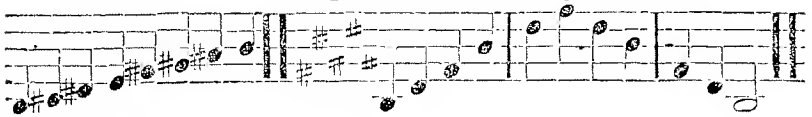
Chromatic exercise.

For examples with words, see the following tunes: Colford, Sedgwick, Downs, and others.

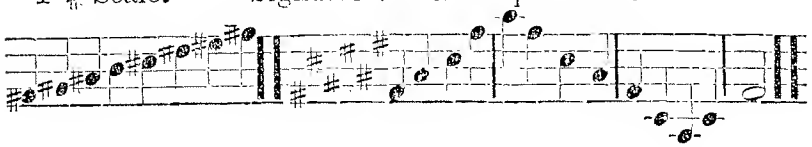
Transpose some passages of the preceding keys into E.

§ 411. The exercises on the keys which have sharps for signatures, end here. The others, B and F sharp, very seldom occur; and besides, they are written on the same degrees of the scale as B flat and F.

B Scale. Signature. Principal notes.



F ♯ Scale. Signature. Principal notes.



CHAPTER XXVIII.

KEY OF F: FIRST TRANSPOSITION BY FLATS.

§ 412. The teacher remarks, that five of the preceding key has hitherto each time been taken as one of a new scale; but now, in the same manner, *four* will be taken as such.

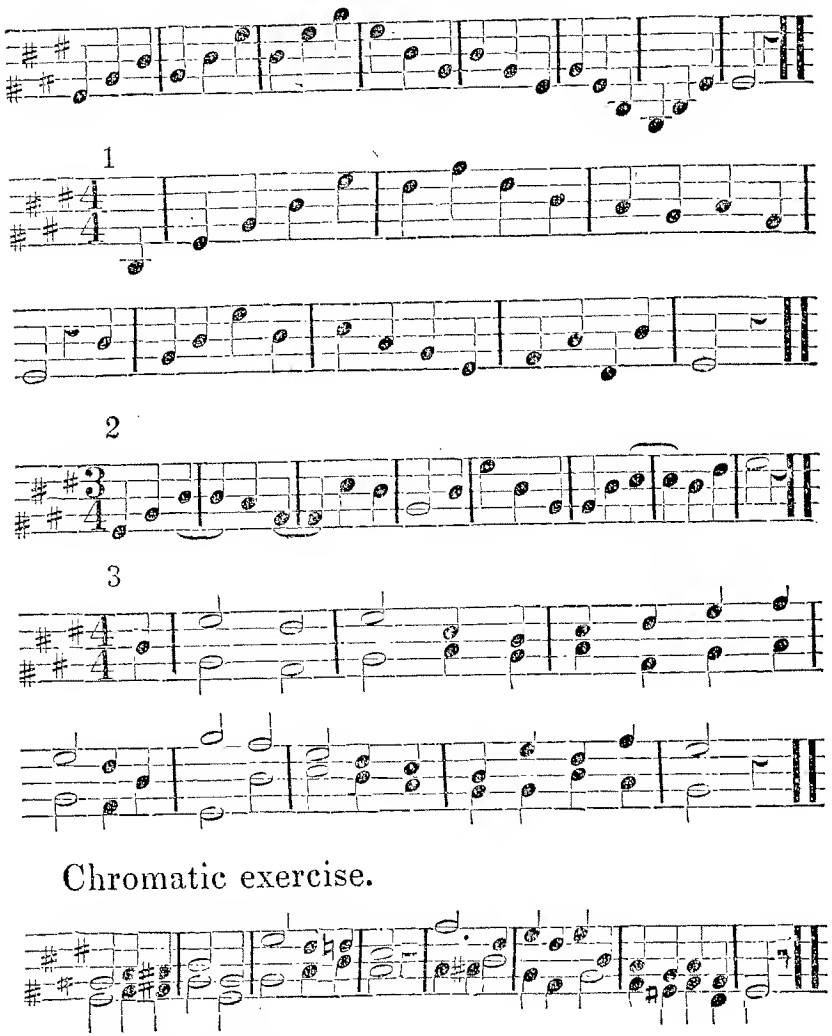
§ 413. He now lets F be taken as *one*, and the scholars themselves investigate the scale, by the same course as in the keys marked with sharps.

With respect to the third and fourth notes, they will say:

From three to four must be a semitone; but, as there is a tone from A to B, B [the seventh] must be flatted, and then B flat becomes *four*.

The other notes remain the same as in the C scale.

§ 414. The teacher, step by step, draws the scale on the board; lengthens it; calls attention



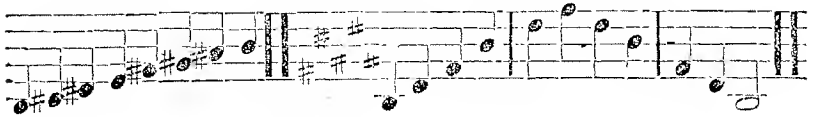
Chromatic exercise.

For examples with words, see the following tunes: Colford, Sedgwick, Downs, and others.

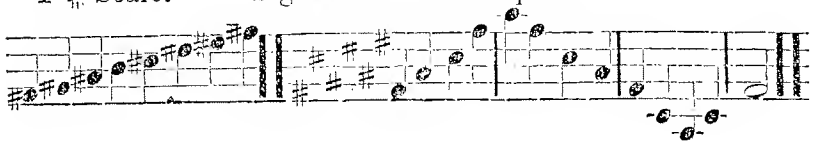
Transpose some passages of the preceding keys into E.

§ 411. The exercises on the keys which have sharps for signatures, end here. The others, B and F sharp, very seldom occur; and besides, they are written on the same degrees of the scale as B flat and F.

B Scale. Signature. Principal notes.



F ♯ Scale. Signature. Principal notes.



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§ 413. He now lets F be taken as *one*, and the scholars themselves investigate the scale, by the same course as in the keys marked with sharps.

With respect to the third and fourth notes, they will say:

From three to four must be a semitone; but, as there is a tone from A to B, B [the seventh] must be flatted, and then B flat becomes *four*.

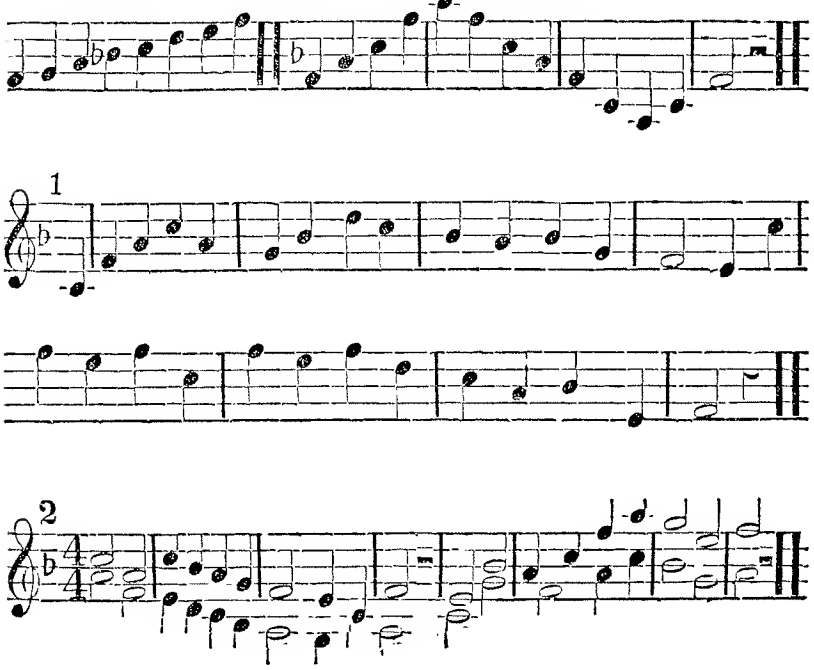
The other notes remain the same as in the C scale.

§ 414. The teacher, step by step, draws the scale on the board; lengthens it; calls attention

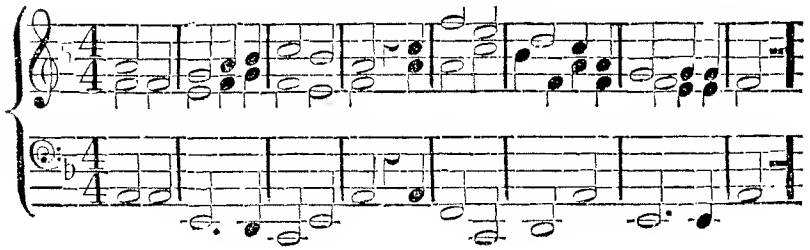
to the signature; and lets the scholars practice it as before.

§ 415. He then lets them give the principal sounds; marks them on the board; and practises them first alone, and then in connexion with the other sounds of the scale, until a readiness is acquired.

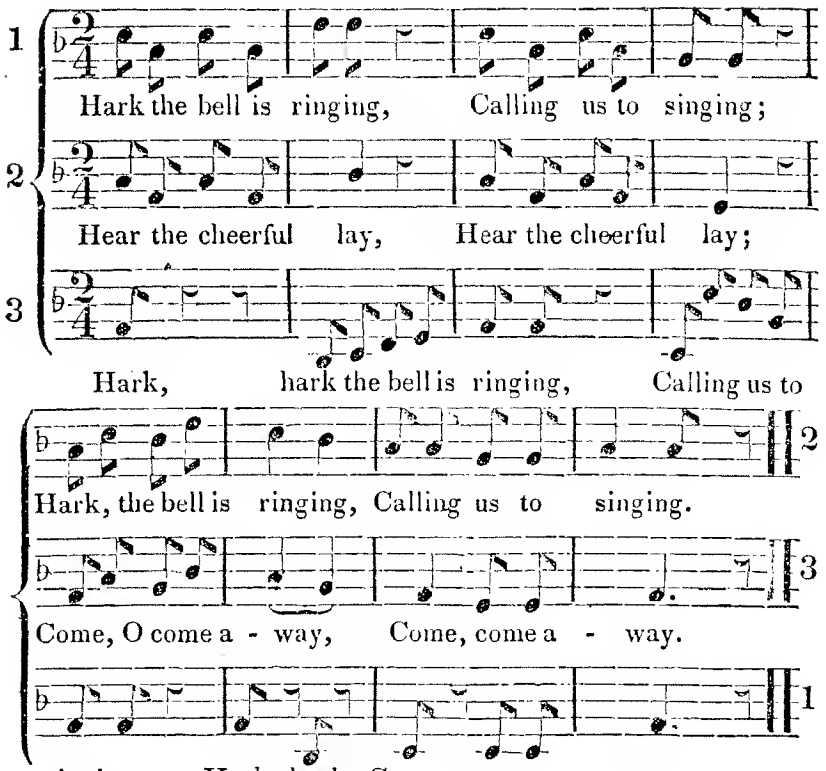
F Scale. Signature. Principal notes.



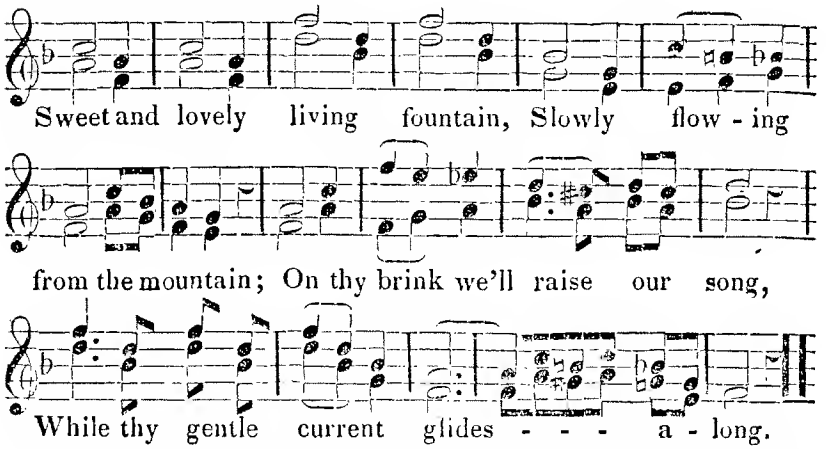
THREE VOICES.



ROUND FOR THREE VOICES.



Chromatic exercise.



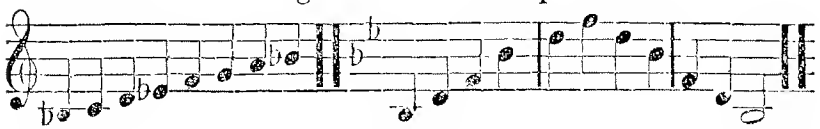
For examples in F major with words, see Dundee, Greenville, Sicily, and many others, in Boston Acad. Coll. or Choir.

CHAPTER XXIX.

KEY OF B FLAT: SECOND TRANSPOSITION BY FLATS.

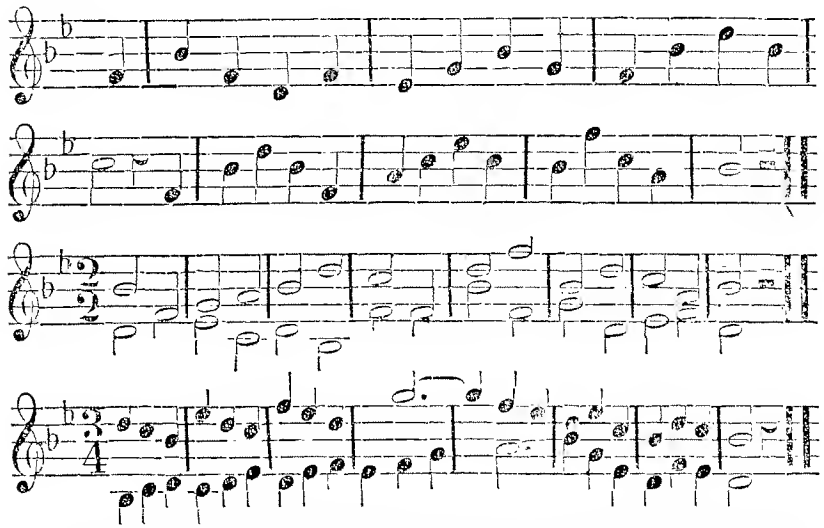
§ 416. The fourth from F, that is B flat, is taken as *one;* and the scale is investigated by the scholars in the same manner as the preceding. They will find that E, the seventh in the key of F, must be flatted.

Bb Scale. Signature. Principal notes.



§ 417. Questions throughout, as in the preceding keys.

Practise the principal sounds until a readiness is acquired.



For examples in B flat major, see Beverly, Hebron, Ward, and others, in Boston Academy's Collection, or Choir.

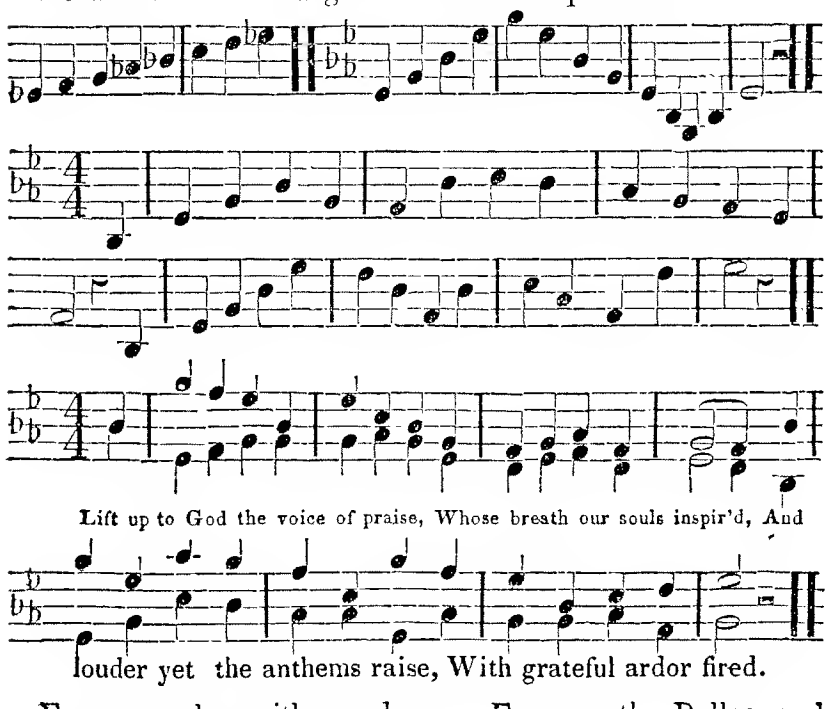
CHAPTER XXX.

KEY OF E FLAT: THIRD TRANSPOSITION BY FLATS.

§ 418. In examining the E flat scale, the scholars will find that A must be flatted.

§ 419. REMARKS. The teacher will call the attention of the scholars to the fact, that if four of a key is taken as one of a new scale, the former signature will remain, with the addition of a new flat, viz. seven, which becomes four in the new key.

Eb Scale. Signature. Principal notes.

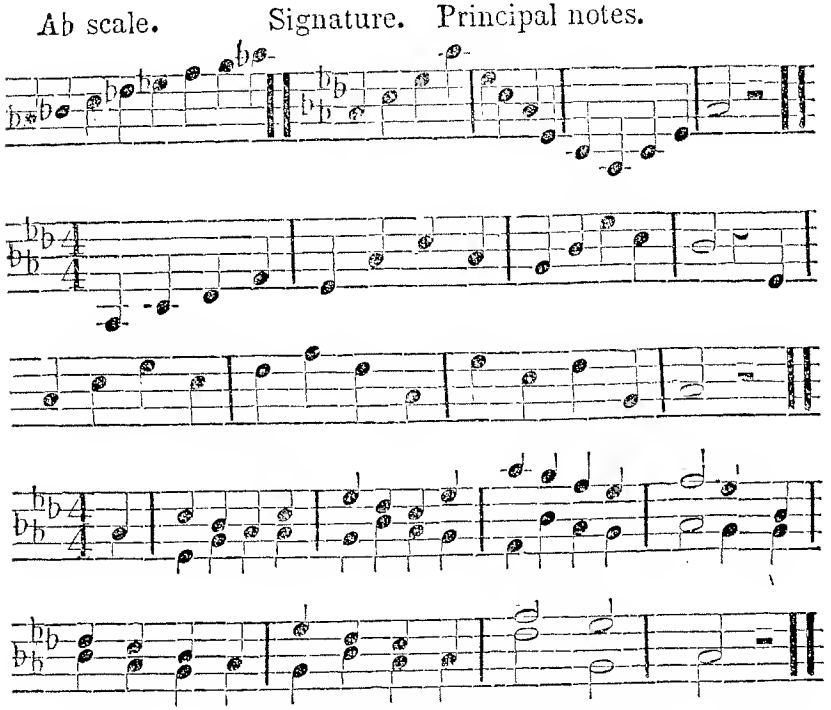


For examples with words, see Farnsworth, Dallas, and others.

CHAPTER XXXI.

KEY OF A FLAT: FOURTH TRANSPOSITION BY FLATS.

§ 420. The scholars will find in investigating the A flat scale, that D must be flatted.



§ 421. With the key of A flat, the exercises on the keys with flat signatures may close: since the keys D flat and G flat very seldom occur; and furthermore, they are written on the same degree of the staff as the more usual keys of D and G. Nevertheless, these may be exhibited and explained to the scholars on the board. For tunes, see Federal Street, Reed, Matheson and others.

§ 422. It would be well for the teacher to let the scholars write, in their books, all the major keys in regular order, or the teacher might write them on another board, or on a large card: for this reason, that while instructing he may be able constantly to refer to them.

§ 423. The scholars have already sung examples with occasional modulations. We will next proceed to show how they may be brought to comprehend and readily remember these changes of key, to find out themselves where they commence, and the most proper note on which to begin the change of relations, numerals and syllables.

END OF THE SECOND COURSE IN MELODY.

CHAPTER XXXII.

MODULATION INTO RELATIVE KEYS.

§ 424. Preparatory exercises.

I. The scholars sing the C scale; and then assume *two* as *one* of another scale, which also they sing through. Now they take *three* of the C scale, as one; then *four*, &c., as far as the compass of their voices extends. A scale is formed upon each.

II. The scholars sing the tetrachord several times, taking the first sound of it one note higher.

III. They take eight, seven, six, &c., of the C scale, as five, and complete the series upwards.

The teacher causes these and similar exercises to be practised, until a degree of readiness is acquired, and until the scholars can immediately take any sound which is given them, as five, four three, &c., of another scale, and complete it either upwards or downwards. This will be found to be a very interesting and useful exercise.

§ 425. It frequently happens in a piece of music that one scale is exchanged for another. This changing of the key is called MODULATION.

§ 426. There are modulations into the *relative* and into the more *remote* keys.

The relative keys are the scales of the relative chords (see § 367 to 369); namely, those which have five, four, and six, as one, or as the key note.

The scales based on the other sounds are called the more remote keys.

In plain, and the more easy figurative, and in chorus singing generally, modulations into the most nearly related keys only occur. Hence, these only are treated of in this place.

CHAPTER XXXIII.

FIRST MODULATION, OR CHANGE FROM ONE TO FIVE.

§ 427. What is the signature of the key of C?
What is the signature of the key of G?
What is F sharp in the G scale?
To what is F sharp the leading note?

§ 428. This sharped fourth (F sharp) or the leading note to the fifth (G) is, so to speak, the NOTE OF MODULATION, from the key of C to that of G, or from one to five.

NOTE. This sharped fourth is the note marked with the sharp which is added for each new key on the fifth (§ 406). In keys with flat signatures, the (♮) natural (see § 319) takes the place of a sharp.

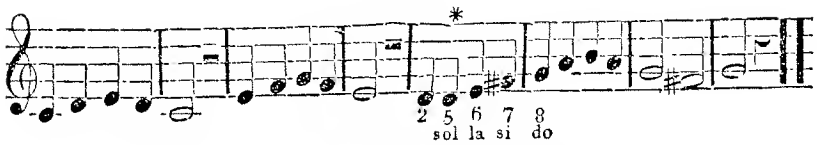
From the remark of the teacher, that *the note of modulation* is the sharped fourth, the scholars will be able easily to answer the following questions:

What is the note of modulation from the key of G to D? What from D to A? From F to C? E flat to B flat, &c.?

§ 429. When a piece of music passes into another key, the melodic relations of the notes together with the syllables applied in solmization are changed, from a suitable place onwards, according to the scale into which the modulation is made.

If then a piece passes from C to G, C appears no longer as *one;* but, according to the G scale, as *four*, A as *two*, D as *five*, &c.

EXAMPLE.



In what key does this example begin?

Ans. C.

Does it go through in C, or does it change?

What is sharped in the fifth measure?

With what letter does this example close?

Ans. With G.

Thus, the scale is transposed, or a modulation from C to G is introduced. Hence, the last phrase must be sung according to the G scale.

Where does the relation or the scale change?

Ans. At the beginning of the fifth measure.

§ 430. RULE I. If several notes on the same degree occur before the note of modulation, the change is most conveniently made on one of them.

Thus, the change can here be most conveniently made, on the second D of the fifth measure.

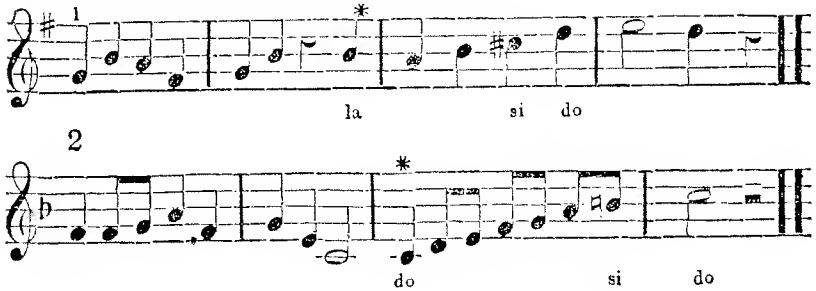
What degree of the G scale are you to regard the D marked by a star *?

Ans. Five.

Sing this example, applying the syllable *sol* to this note, *la* to the next, &c. Now sing with the usual syllables, only giving the different terminations to the altered notes. Sing also with *la*.

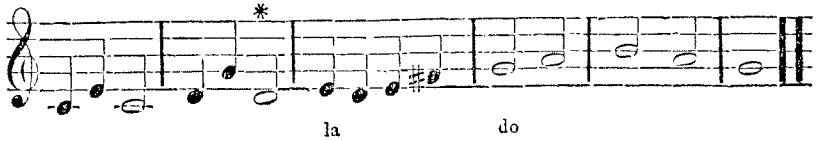
§ 431. Even if a greater part of the scholars should be able immediately to sing this example with *la*, or by applying the syllable *fi* to F#; still, the teacher should cause it to be sung with the change of syllables, for the purpose of enabling the scholars to make such changes readily, and to give them a clear idea of the change, and of the new key.

Further examples for exercise.



The change takes place at the note marked * .

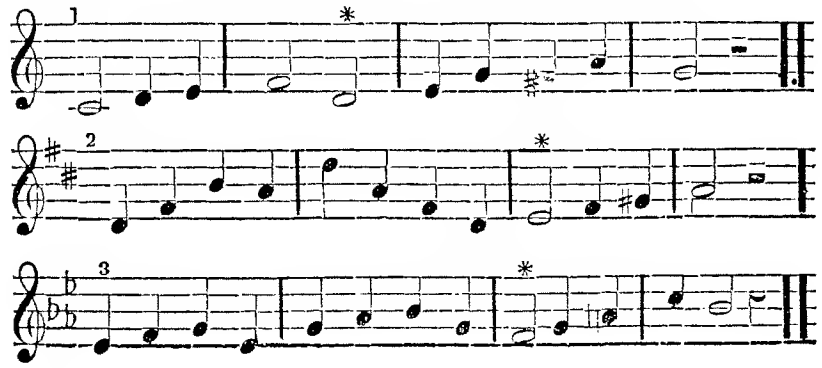
§ 432, RULE II. If no two notes on the same degree precede, the change is made on a note somewhat longer than the rest. Example:



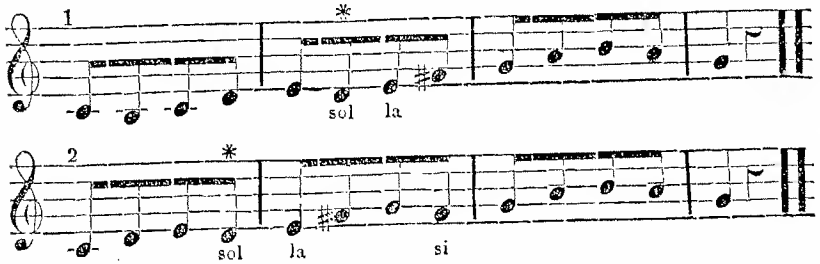
Here the change takes place at the half note, marked *. We sing the first half of it as *two* (*re*), and conceive the last half as *five* (*sol*) of the G scale, and apply the syllable *la* to the next note.

Sing this lesson in the manner prescribed; and then sing with *la;* with numerals.

Further examples, in which the *scholars* point out the notes on which the change can most conveniently be made.



§ 433. Rule III. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note before the note of modulation, as belonging to the coming key. Example:



§ 434. Since this quick change requires more readiness in reading music, than is sometimes to be expected; let the teacher, in such places, instantly take the change at the proper note; or previously write the syllables underneath.

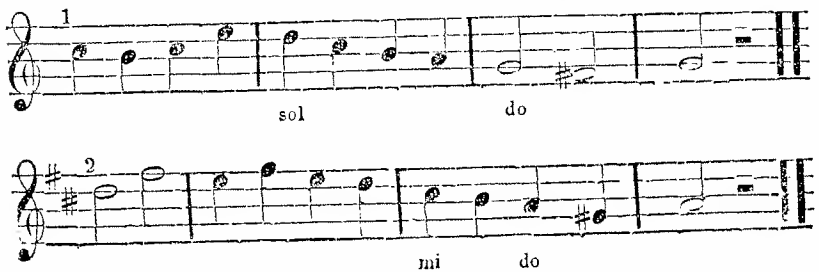
§ 435. The key of a piece of music may also *descend* from *eight* to *five;* that is, a fourth downwards, as from C to G.

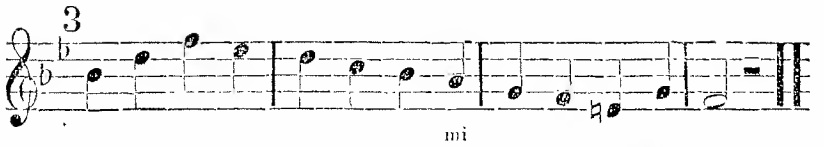
As what note of the new scale does the former one appear?

Ans. As *four* of the new key.

§ 436. Here, the same rule holds good with regard to changes.

The teacher now causes the following and similar examples to be sung; and requires the scholars to point out those notes on which the change can best be made.



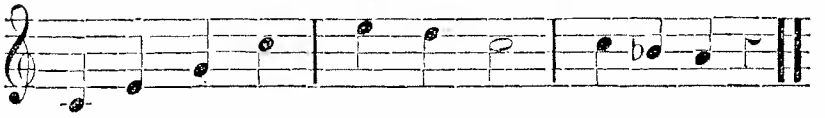


As modulations of this kind are met with in almost every piece of music, we omit, in this place, giving more examples.

CHAPTER XXXIV.

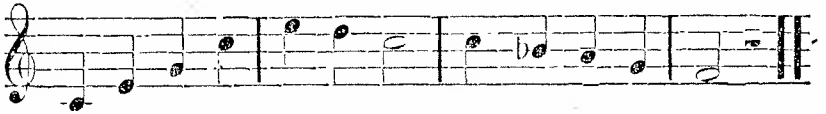
SECOND MODULATION FROM EIGHT TO FOUR; OR A FIFTH DOWNWARDS.

§ 437. The teacher writes on the board:



causes this to be sung; and asks the scholars, whether the ear is satisfied with the close; or whether it does not still expect some additional notes.

Now let him put G in the place of the quarter rest; and make a perfect close on F; thus:



He may then ask, whether the ear is now satisfied. The scholars will immediately answer, *yes*. Let him also ask with what sound does the lesson close?

He then remarks, that this is a modulation from the key of C into that of F. The flat seventh is the *note of modulation*, aud this becomes the fourth in the new key.

§ 438. This flat seventh connects every key with that which is based on its *fourth*.

NOTE. This flatted seventh is the note marked with the flat, and is introduced for every new key on the fourth (§ 419). In keys with sharp signatures, the (♮) natural takes the place of the flat (see § 312).

From the remark of the teacher, that the note of modulation is the flat seventh, the scholars will be able easily to answer the following questions.

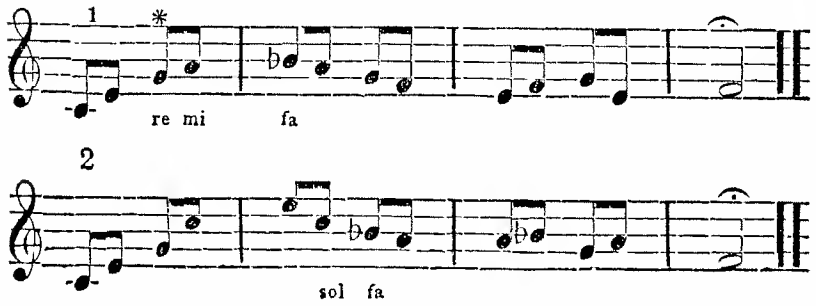
What is the note of modulation from F to B flat? B flat to E flat? A to D? D to G? &c.

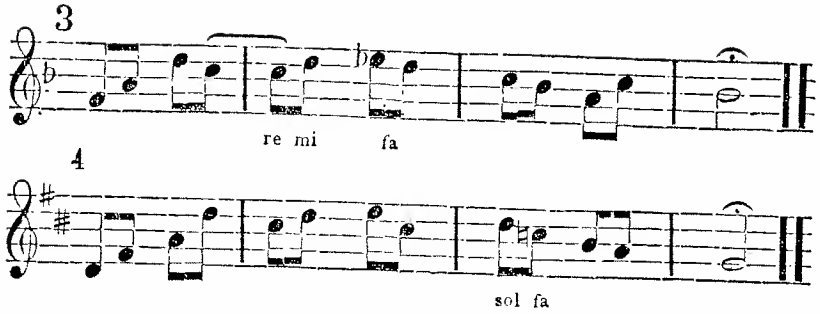
What does one of the former key become after the change? Ans. Five.

What does the former four become? Ans. One.

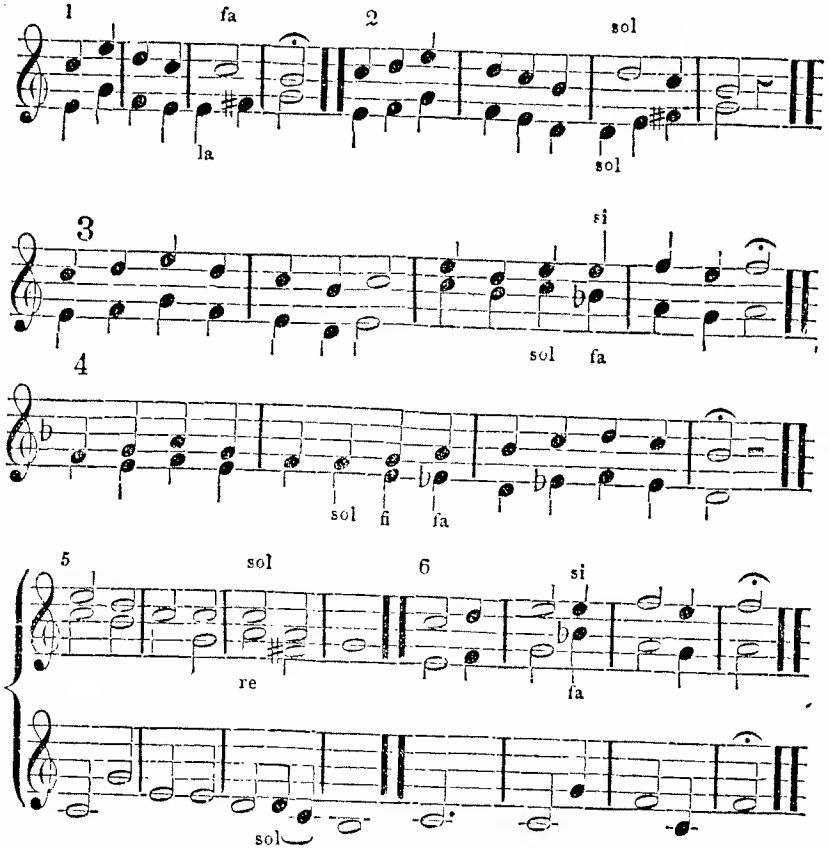
REMARK. In this kind of modulation also, the change of syllables, &c. is most conveniently effected on particular notes; and the same rules apply as were given in section 430 and onward.

Let the teacher now cause the above, and the following examples to be sung, observing the changes.





§ 439. The note of modulation may also occur in the accompanying parts.



In these examples, the note of modulation occurs in the second part. In music composed in several parts, it may occur in either of those parts.

§ 440. Remark. In such changes as usually occur in Psalmody, extending only one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, and where the change is continued for some time, not only that part which has the note of modulation, but in order to prevent error and confusion, all the other parts should also be required to adopt the solmization of the new key.

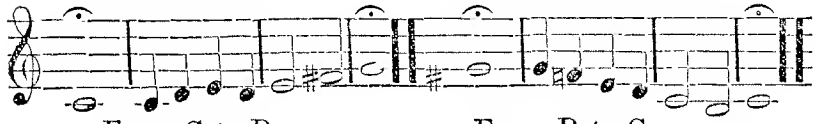
§ 441. The following table for inspection and exercise, makes this kind of modulation so easy for the scholars, that it is unnecessary to go on with it through the other keys.

§ 442. The teacher either requires the scholars to write these modulations in their books, or he suspends them on a board or card in the room; so that he may be able to refer to them whenever occasion requires.

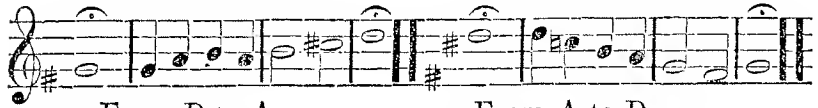
EXAMPLES OF MODULATION.

From the first to the fifth. From the eighth to the fourth.

From C to G. From G back to C.

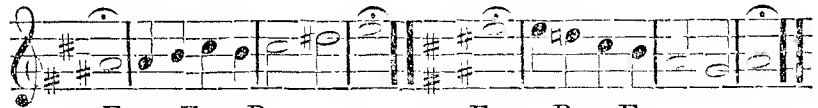


From G to D. From D to G.

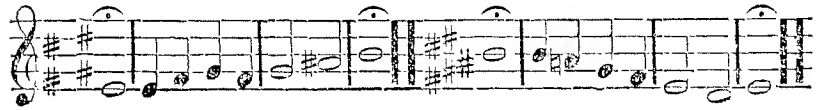


From D to A. From A to D.

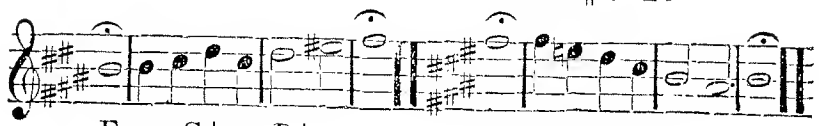
From A to E. From E to A.



From E to B. From B to E.

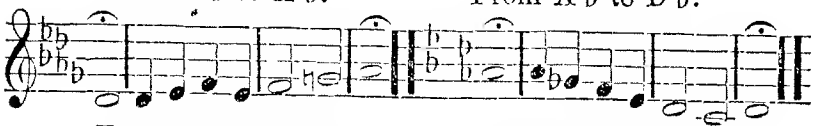


From B to F ♯. From F ♯ to B.

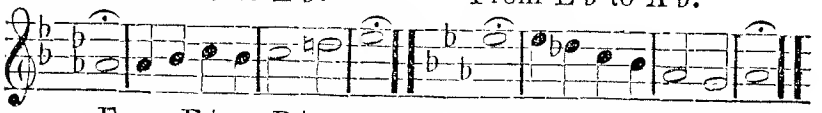


From G ♭ to D ♭. From D ♭ to G ♭.

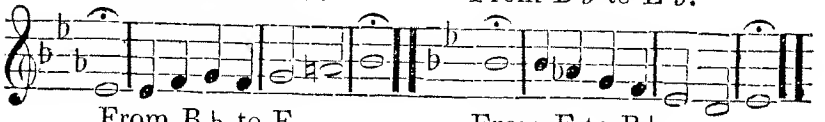
From D ♭ to A ♭. From A ♭ to D ♭.



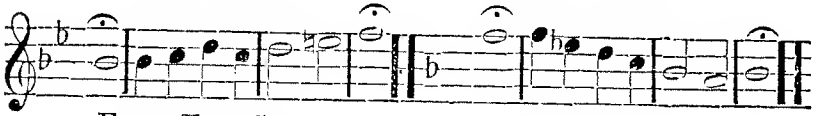
From A ♭ to E ♭. From E ♭ to A ♭.



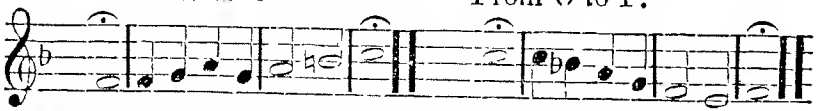
From E ♭ to B ♭. From B ♭ to E ♭.



From B ♭ to F. From F to B ♭.



From F to C. From C to F.



Remark. It is needless to exercise on the modulations into the relative minor key; as the scholars after the examination of the minor scale, will have become familiar with these, without any special exercises.

§ 445. The scholars will now be able, without hesitation, to practise with facility, any piece of plain music, in whatever major key it may be written. Let this be done sufficiently, and until they are able to sing, from the book, parts which are not very difficult.

CHAPTER XXXV.

MINOR SCALE.

§ 446. If the scholars understand the nature of major and minor chords, they are prepared for the following exercises. As soon as *one* minor key has been explained, they will be prepared to comprehend the whole; and may easily find out the others without much aid from the teacher.

§ 447. Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which the semitones must always occur in the natural scale. But there is another scale, not natural but artificial, in which the semitones are differently placed, and with which you must now become acquainted. Listen attentively, and I will sing a new scale.

The teacher sings the minor scale several times. In the ascending scale, he sings the flat third only; but in the descending scale, he sings the flat seventh, sixth, and third. In ascending, he sings the third somewhat soft; and descending, he sings the seventh and sixth rather loud and firm.

§ 448. He gradually brings the scholars to tell themselves, what sound he flatted in ascending, and what in descending; and where the semitones occur. Thus they learn, that, in ascending, the semitones occur between the second and third, and the seventh and eight; but in descending between the sixth and fifth, and the third and second.

Observe that he *gradually* does this. We omit a more particular detail, because the teacher is supposed now to be acquainted with the leading principles on which this system of instruction proceeds.

In order to make the difference between the major and minor scales perfectly manifest to the ear, the teacher may sing or play on an instrument, sometimes in the one and sometimes in the other, and the scholars decide whether they were in the scale just now sung or in the former scale.

§ 449. This scale is called the MINOR SCALE, or MODE, [by the Germans *moll*, soft] because it moves on more softly and gently than the other which we have hitherto practised, and which is called the MAJOR SCALE, or MODE [by the Germans *dur*, hard.] The sentiments and feelings of the poetry adapted to music, sometimes require the minor and sometimes the major mode. There is generally a beauty in the interchange of the major and minor, which we see more and more, the further we advance in the cultivation of music.

§ 450. The *minor* scale has, in ascending, a *flatted third;* in descending, a *flatted seventh, sixth,* and *third.* Questions.

§ 451. The minor scales also derive their name from their first sound.

Hence, there are as many minor as major keys. We will exercise only on the most common. First in C minor.

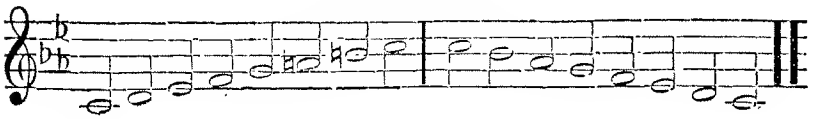
The teacher writes.

C MINOR SCALE.

§ 452. Instead of marking the flatted sounds of the minor C scale, one by one, with flats, as in the above example; we mark them at the beginning of the piece, in the same order as they occur in the descending scale; namely B, E and A flat.

The teacher places the flats at the commencement of the lesson, or writes them as a signature, and rubs out the accidentals. Thus,

C MINOR SCALE.



§ 453. He observes: As the sixth and seventh are not to be flatted in ascending, we are now obliged to alter these two sounds from the signature by the sign of elevation, in this case a natural.

§ 454. What major mode has a like signature? What is the interval from C to E♭?

Ans. A minor third.

He writes the major scale in E♭ on the staff above or below that on which is written the scale of C minor, and pointing to illustrate, says:

RULE. Every minor scale has the same signature as the major scale based on its third. Hence it is said that these two are *related*. C minor is the *relative minor* of E flat major; and E flat major is the *relative major* of C minor.

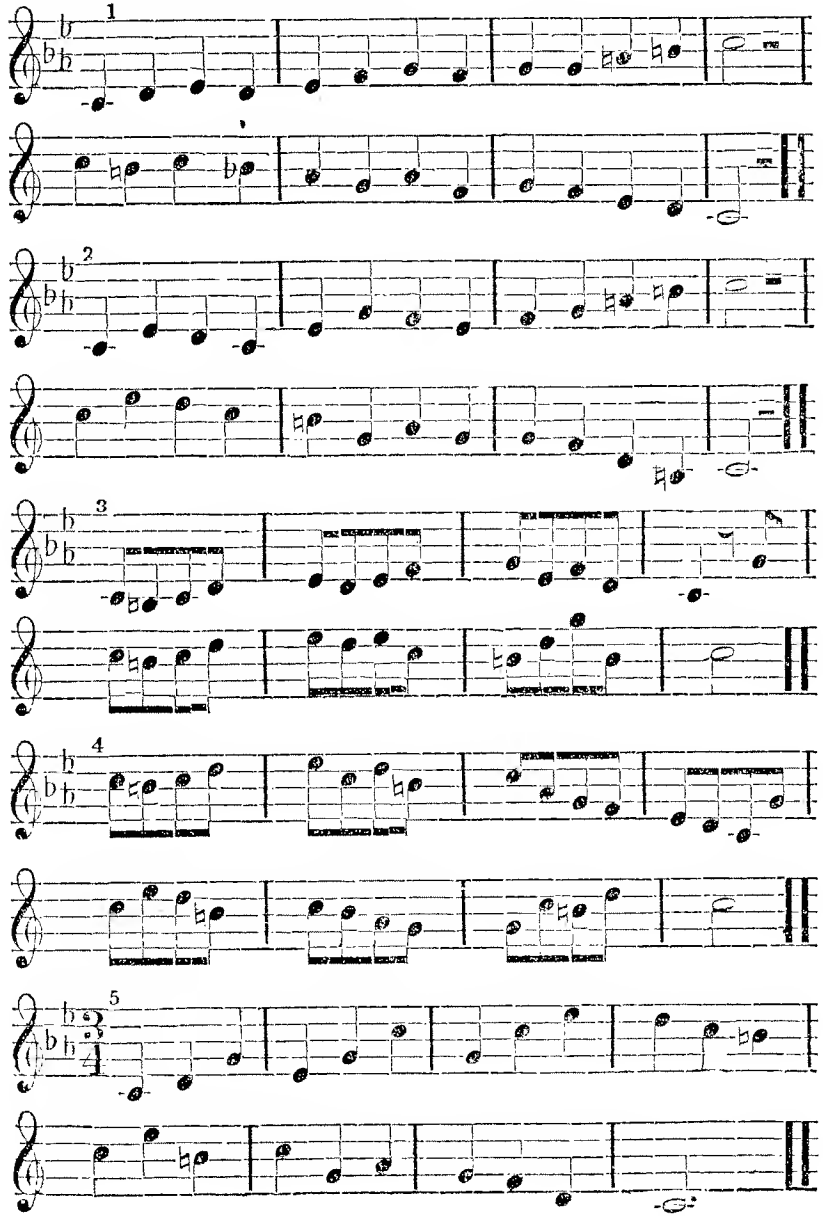
§ 455. He observes, that while the letters and syllables are preserved the same in the relative modes, the numerals are changed. Thus the syllable *do* is applied to E♭ in both cases, although it is *one* in the major and *three* in the minor mode, &c. Questions.

He now causes both the major and its relative minor to be sung repeatedly by syllables, by *la*, and by numerals, until ease and certainty are acquired.

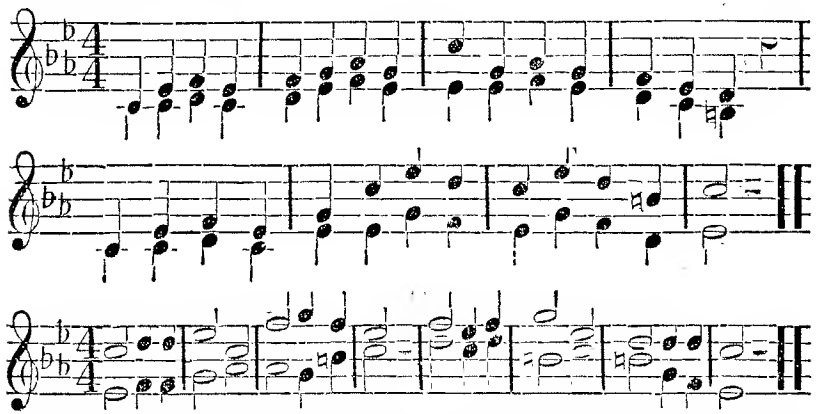
§ 456. Experience refutes the notion, that scholars will be embarrassed by singing numerals. If they have a correct idea of the minor mode, they will, after some little practice,

sing the minor scale by numerals as readily as the major. In doing so, they acquire firmness, certainty and independence.

§ 457. In like manner he causes the following examples to be practised.

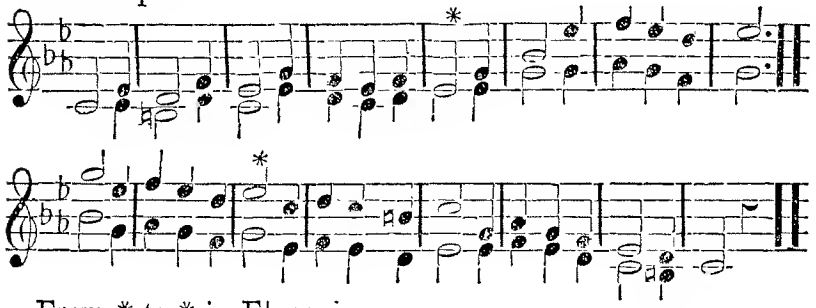


§ 458. If the signature is three flats, a piece of music may be either in E flat major, or in C minor. Which of the two it is, however, can only be known by an examination of the scale or chords, or by the ear which when practised immediately distinguishes both in melody and harmony, the one from the other.



§ 459. The relative minor and major modes can also be exchanged in the same piece of music.

Example:



From * to * in Eb major.

§ 460. A minor scale can be formed out of each major scale. What must be done?

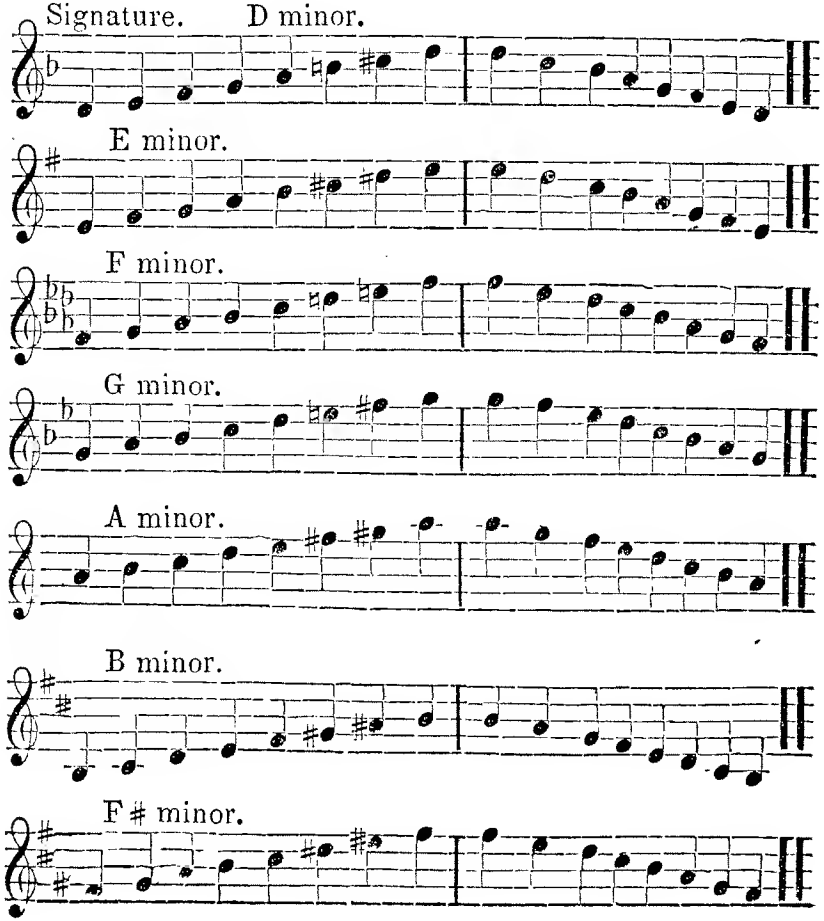
Ans. In ascending, the third is flatted; and in descending, the sixth and seventh also.

The teacher writes the D scale major upwards and downwards on the board; then lowers the major third F♯ by a natural; in descending he lowers the seventh C♯ by a natural, and the sixth B by a flat; and then causes it to be sung.

He now asks the scholars, What is the signature in descending? In common with what major mode, has the scale its signature, or what is the relative major mode?

§ 461. In like manner, the remaining or at least the most usual minor modes, are investigated, and written in the scholars books, or on the board or card suspended in the room.

Examples for practice on the most usual minor keys may be found in the Boston Acad. Coll.; also in the Choir.



§ 462. If the minor scales are treated and practised in this manner, the scholars will be able to enter with readiness not only upon every species of plain and figurative music in the minor mode, but in general any piece of music. They now need merely continued practice, in order to be able to sing directly from the book, all pieces of the less artificial and difficult kinds.

CHAPTER XXXVI.

APPENDIX FOR THE TEACHER.

463. In practising a piece of music with words, the teacher proceeds, according to circumstances, in a manner like the following:

§ 464. I. The scholars look through the tune with reference to *measure* and *rhythmical relations*. They explain the more difficult relations, and recite the whole piece rhythmically.

§ 465. II. They then take a view of the piece with reference to *melody;* give the mode and key, the principal chord, that is, one and other principal sounds, and the situation of the notes. The teacher calls their attention to the various modulations which occur, and to the more difficult intervals which he requires to be defined by numerals, and if necessary, to be sung through several times melodically.

§ 466. III. The whole piece is now sung through by each part *separately*, then by all the parts *together*, attending both to *rhythm* and *melody*, singing by syllables, numerals, and with *la*.

§ 467. IV. The scholars give the designations of *accent* and mark them; then sing the piece several times through, with reference to this, and also with reference to dynamic directions.

§ 468. V. Now the *words* are recited through by the choir with the best possible *accentuation*, taking care not to separate syllables.

§ 469. VI. When the teacher has given the necessary information respecting the correct *expression* and *accent*, the connecting of several notes into *one syllable*, &c.

§ 470. VII. Each part is sung *separately* with *words*, and at last all the parts *together*.

§ 471. VARIETIES OF VOICE. Before the scholars are brought to the proper four voice singing, however, it is proper to say something to them respecting the different kinds of voice or parts, and to direct them which they are to sing. It is not necessary, indeed, that this should be delayed to so late a time as the present, but it may be introduced at the discretion of the teacher at an earlier period.

§ 472. The compass of the voice depends on the *age* and *sex*. Hence, voices may be distinguished into *four* species:

I. The higher female or boy's voice, SOPRANO or TREBLE.

II. The lower female or boys' voice, ALTO, COUNTER, or SECOND TREBLE.

III. The higher male voice, TENOR.

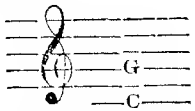
IV. The lower male voice, BASE.

§ 473. These different voices have together a compass of about three octaves, one above the other; although at the very extent they may perhaps include four. As a certain compass is assigned to each, in which it can sound without special exer-

tion; so, in four voice singing, each part must move in its own natural compass.

§ 474. CLEFS.- But since all the sounds of these different species of voice must be written on the five lines of the staff, so different designations or CLEFS are used, which put one and the same sound at one time on a lower and at another time on a higher degree of the staff, according to the part, as soprano, alto, tenor or base.

§ 475. The *soprano* or *treble*, has its low C called the middle C, on the first added line below; and its G, on the *second* line, on which its sign or clef is written. Example:

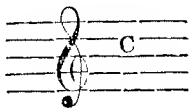


This sign is called the TREBLE or G CLEF.

§ 476. The *alto* has now usually the same clef as the treble.

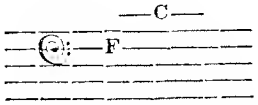
NOTE. In the peculiar clef of the alto, (not often used in this country,) the middle C stands on the middle line, thus:

§ 477. The *tenor* has now generally the same clef as the treble, an octave lower however than is represented by the same degree of the staff in the soprano; the middle C being on the third space as follows:

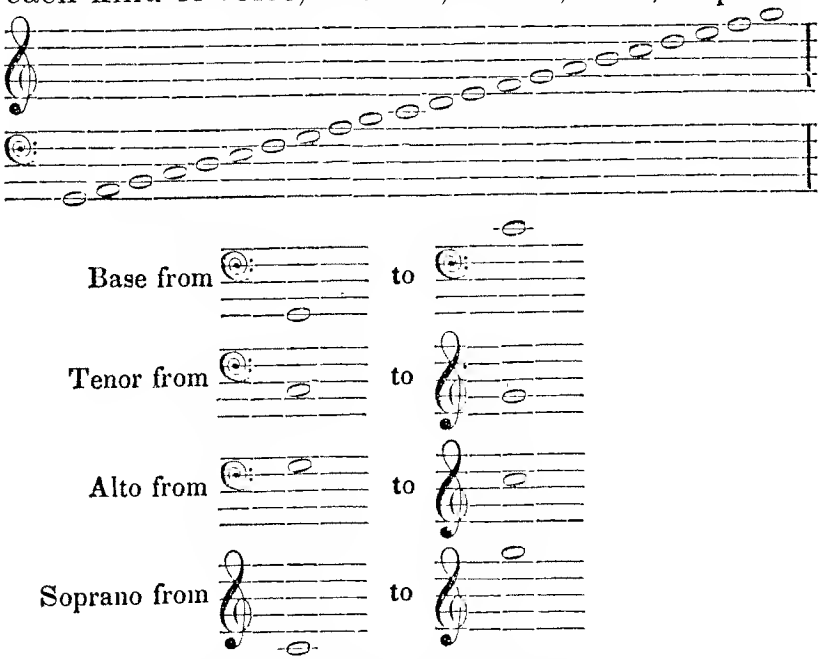


§ 478. In the *base*, the middle C has its degree on the first added line above, because the base has

to sing lower sounds than the other voices. But its sign is written on the fourth line, and has a different character. This is called the F CLEF, and is written, thus:

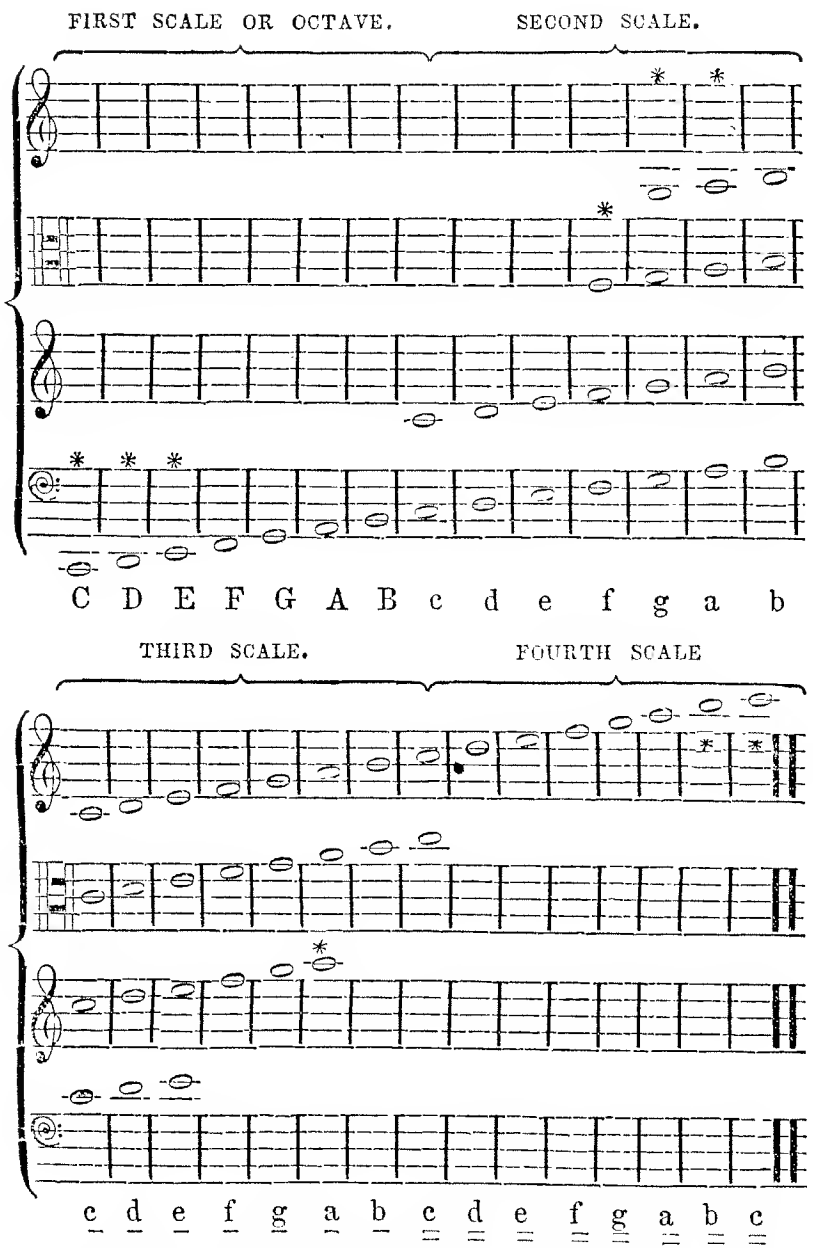


§ 479. The teacher may now exhibit, as in the following example, the compass of the human voice generally, and may also point out the compass of each kind of voice, as Base, Tenor, Alto, Soprano.



Let him also be careful to point out the distinction between the use of the G clef for tenor, and for soprano.

§ 480. If thought necessary, the following table may also be exhibited to the view of the scholars, showing both the compass of the human voice generally, and also the compass of each kind of voice. The object being the same as at § 479.

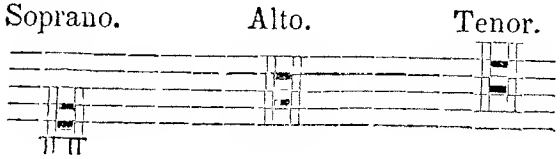


The sounds marked * lie beyond the ordinary compass of the voice.

See other remarks respecting the different kinds of voice, in Appendix to Dynamics.

§ 481. The different scales are sometimes designated by letters of different character, or differently marked. The first vocal scale, in the table above, is designated by capital letters, A, B, C, &c. and called the *great* or *lower base* octave; the second, with small letters, c, d, e, &c. is called the *small* or *middle* octave; the third with marked letters c, d, e, &c. is called the *once marked* or *high* octave; the fourth c, d, e, &c. the *twice marked* octave. An octave for instruments, still below the lower base, is called the *double base* octave, and designated by double capitals, CC, DD, &c.

The teacher explains the different uses of the C clef if desirable.



THIRD DIVISION.

DYNAMICS:

OR THE

FORCE AND DELIVERY OF SOUNDS.

INTRODUCTION.

§ 482. In singing, as well as in music generally, the sounds are distinguished as to the manner in which they are delivered. They may be *louder* or *softer*, *prolonged* or *abrupt*, *retarded* or *accelerated*, according to the nature of the emotion to be expressed. In order to indicate how particular sounds or whole passages should be delivered, certain *characters*, or words are used. These we must not only know, but must be able also most accurately to express, if the sentiment contained in the words or in the melody, is to be transferred to the singing. Hence, the third part of this system of instruction in vocal music, treats of the *force* and *delivery* of sounds, which consists of two parts.

PART I.

FORCE OF SOUNDS.

CHAPTER I.

DYNAMIC DEGREES.

THE LOUD, THE SOFT, AND THE MEDIUM SOUND.

§ 483. The teacher sings two, three or more sounds, with different degrees of force, soft, medium, loud, in succession, asks questions as to the difference, and says:

A sound be it loud or soft must still be a *good tone;* that is, the quality of tone must be good.

As to the constituents of a good tone, see Introduction to Melody, Part II.

§ 484. A sound produced by the ordinary exertion of the organs, is called a MEDIUM or MIDDLE sound.

§ 485. A sound produced by a somewhat stronger exertion of the organs, is called a LOUD sound.

§ 486. A sound produced by some restraint of the organs, is called a SOFT sound.

§ 487. I will give you an example of a MEDIUM sound, which I wish you to imitate.

The teacher sings at a convenient pitch, with the syllable *la*, the medium sonnd, and the pupils sing after him.

Such a sound is marked with *m*, [*mezzo*].

Sing the same somewhat stronger and more forcibly.

That is a *loud* sound and is marked *f*, [*forte*].

The teacher will take care, that the pupils sing equally loud.

Sing the loud sound again; — sing the medium sound.

The teacher will see that they do not sing too feebly. He will be careful also and not suffer the sound to become aspirated, or harsh.

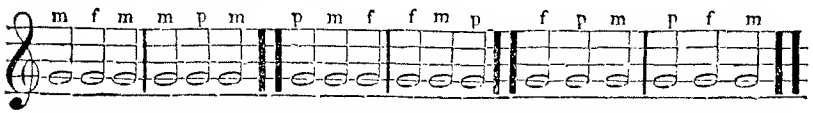
Now sing a weaker sound. Give the example.

This is called a SOFT sound, and is marked *p*, [*piano*].

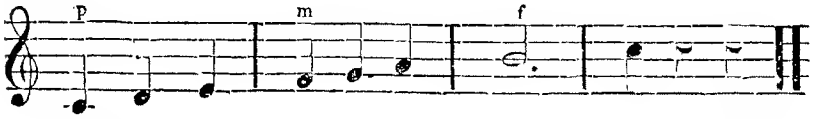
Mezzo, *Forte*, and *Piano*, are Italian words, which by long usage have become technical terms in music, and are used by all nations.

§ 488. Exercise on these sounds.

The teacher writes the following successions, on the board, and lets them be practised.



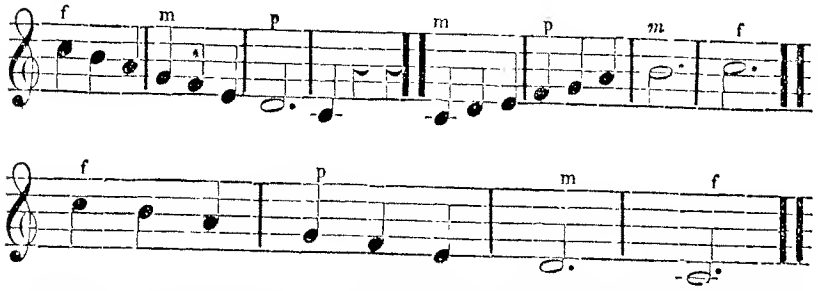
Application of *Piano*, *Mezzo*, and *Forte*, to the scale.



The signs *f*, *p*, &c. continue in force until they are canceled by others. But if no sign at all is expressed, the passage should be usually delivered *mezzo*.

§ 489. If the scholars are not yet so far advanced, as that they can sing the scale in this manner, rhythmically, from the notes, let them practise it merely by oral recitation.

The teacher requires the following examples to be practised in the same manner.



When a sound is to be a little loud, *mf* (*mezzo-forte*) is used; and *mp* for a little soft, (*mezzo-piano*).

CHAPTER II.

VERY LOUD AND VERY SOFT SOUNDS.

§ 490. There is still a higher degree of loud and soft sounds.

§ 491. If a sound is delivered with a still greater exertion of the organs, but not so great as to degenerate into a scream, it is called a VERY LOUD sound.

The teacher lets the scholars at first give a medium sound, then a loud one, and after that a still louder, though not so loud as to spoil it by screaming.

Let him convince the scholars, by singing before them, that a person can utter a sound with force and firmness without screaming.

A very loud sound is marked with *ff*, [*fortissimo.*]

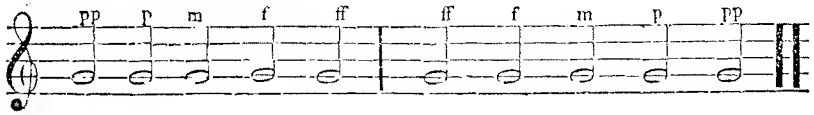
§ 492. If a sound is produced by a very small but careful exertion of the organs, yet so loud as to be a good audible tone, it is called a VERY SOFT sound.

The scholars, at first, give a medium sound, then a soft one, and finally a still softer one.

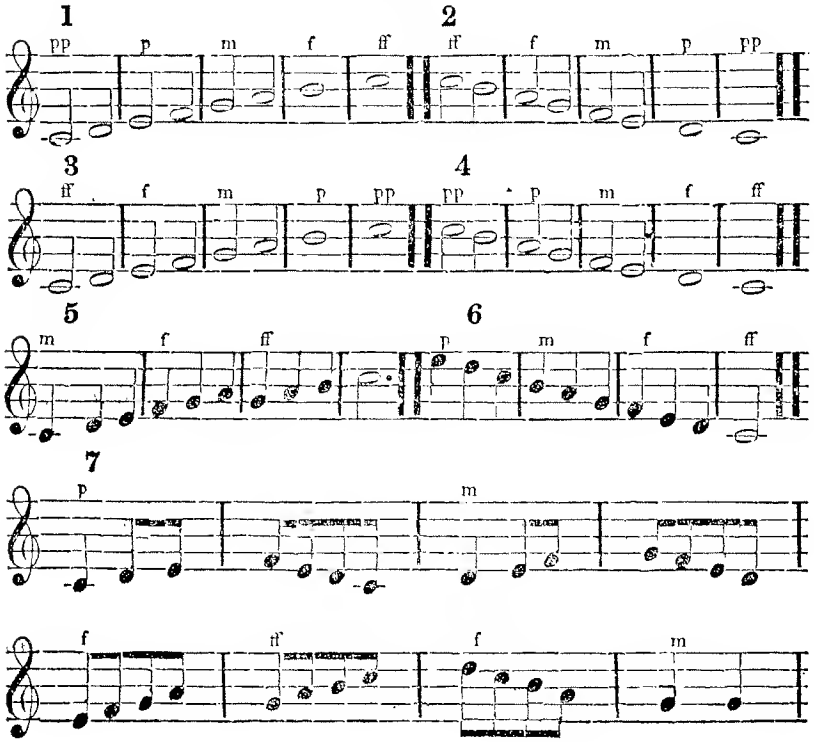
Here also, singing before the scholars has a peculiarly good effect.

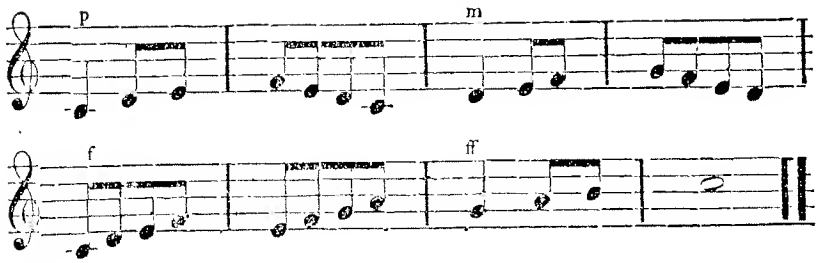
A very soft sound is marked with *pp*,[*pianissimo.*]

§ 493. Exercises on these tones in connexion with the foregoing.



§ 474. Various exercises.





CHAPTER III.

DYNAMIC TONES.

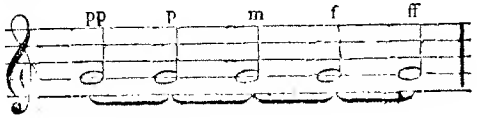
THE ORGAN, INCREASING, DIMINISHING, SWELLING, PRESSURE AND EXPLOSIVE TONES.

§ 495. ORGAN TONE. A sound which is commenced, continued and ended with an equal degree of strength or force, or which is equally loud or equally soft during the whole time of its continuance is called an ORGAN tone.

It is so called, because organ pipes always produce such tones; or those which, during their whole continuance, are equally loud or equally soft.

§ 496. Hitherto the scholars have always sung organ tones. The teacher causes these once more to be practised, in the different degrees of loud and soft which have been given, and takes care that they are sung smoothly and equally.

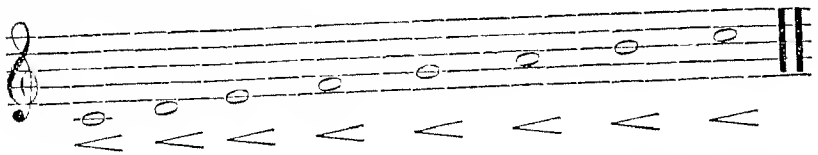
§ 497. INCREASING TONE. The teacher writes on the board.



He causes this lesson at first to be sung with the syllable *la*, according to the dynamic designations; then has the notes drawn together with the vowel *a*, in such a manner as to unite them all in one continued sound. He remarks, that, in passing from one note to another of the above example, there must be a gradual increase of sound.

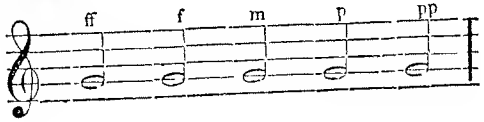
Such a sound gradually growing louder, and louder, is called an INCREASING sound; and is marked with *cres.* [*crescendo*]. Sometimes it is also marked by two diverging lines. Example: <

The teacher now causes the scale to be sung ascending and descending, *crescendo.*



§ 498. DIMINISHING TONE. A sound which commences loud, and gradually diminishes to soft, is called a DIMINISHING or DECREASING sound.

The teacher writes.



He now lets the decreasing sound be given in the manner pointed out in the preceding section.

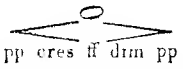
Such a sound is marked with *dim.* [*diminuendo;*] and sometimes also by converging lines.

Example: >

The scale is now sung, *diminuendo.*

§ 499. SWELLING TONE. It often happens, that the same sound must be sung both *crescendo* and

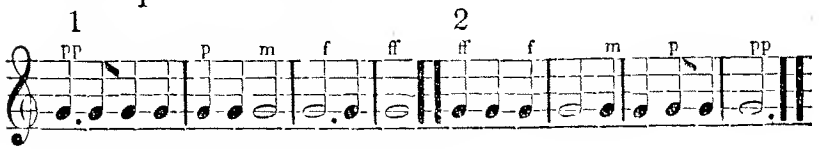
diminuendo: such a sound is called a *swelling* sound; or a *swell.*



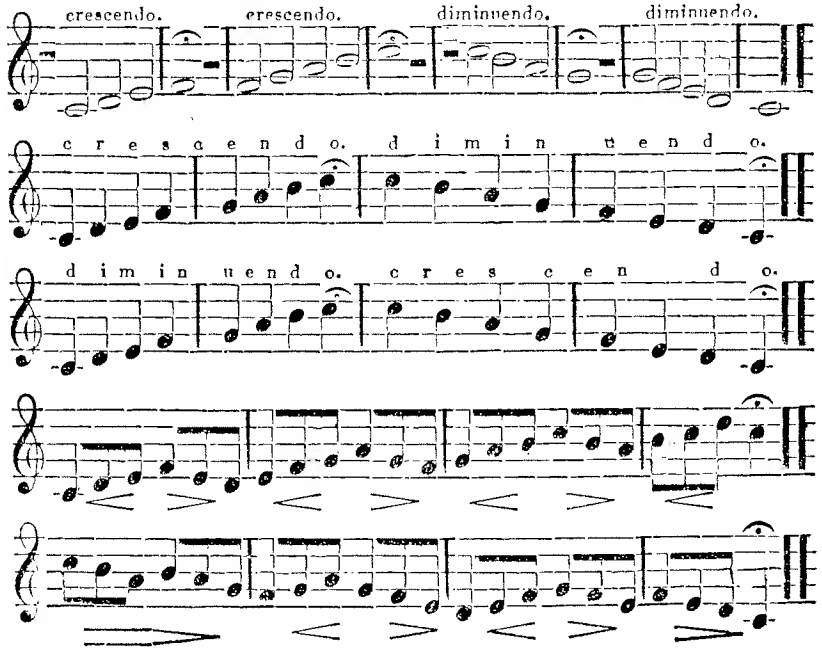
The scale is now sung ascending and descending, with the *swell.* Example:

§ 500. Sometimes a whole measure or strain must be sung increasing or diminishing.

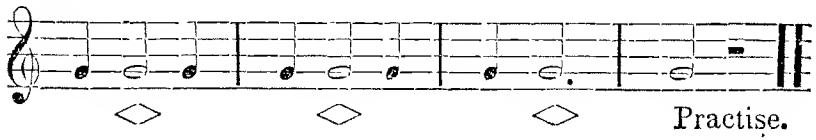
Examples marked:



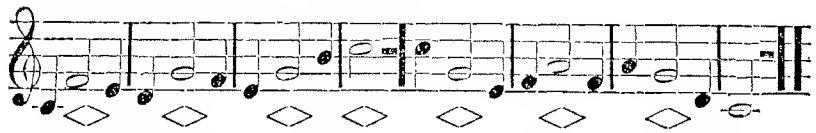
Application to the scale.



§ 501. PRESSURE TONE. If a single short sound is sung with a very sudden and forcible *crescendo*, or *swell*, there arises the *pressure* tone, marked either < or <> .

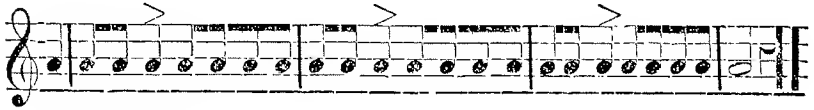


Application to passages.

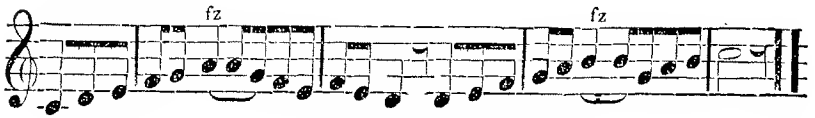


§ 502. EXPLOSIVE TONE. A single short sound which is struck suddenly very loud and rapidly diminished, is called an EXPLOSIVE tone. It is marked >, or *fz*. [*forzando*].

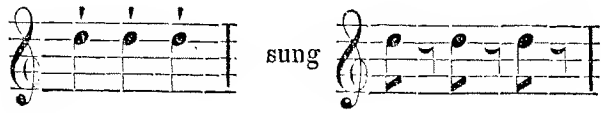
Example :



Application.



§ 503. STACCATO implies that the notes are to be sung very short, distinct and articulate. When applied to particular notes, they are marked :



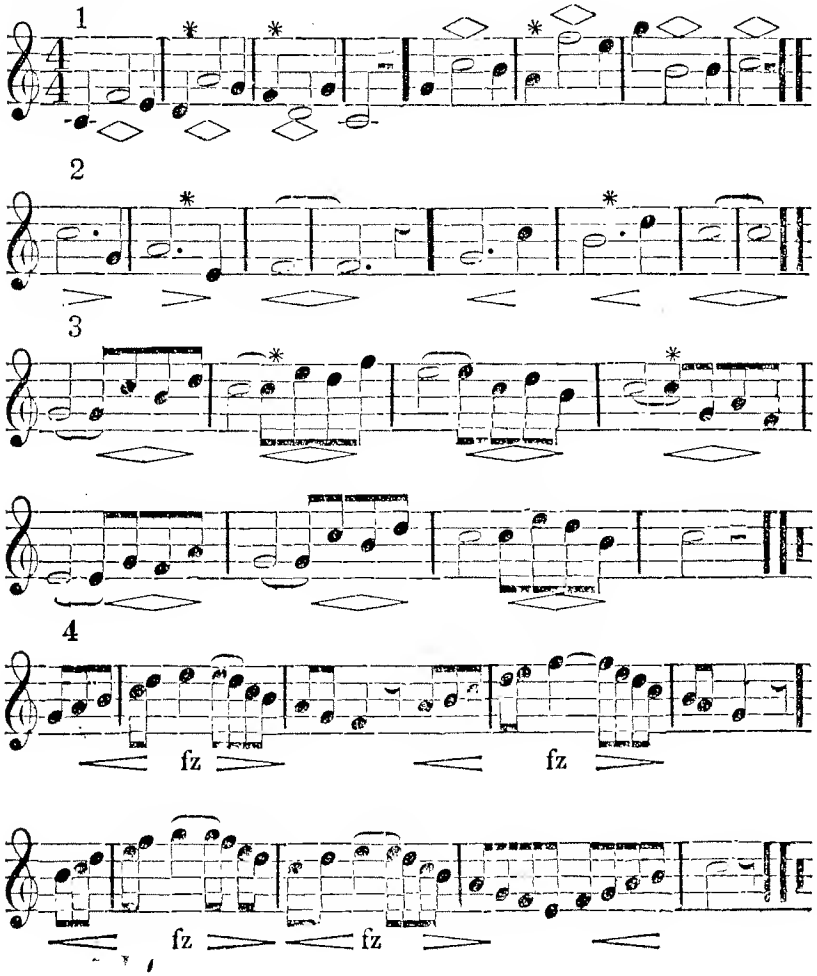
§ 504. LEGATO implies that the notes are to be sustained their full value, and connected in a smooth manner.

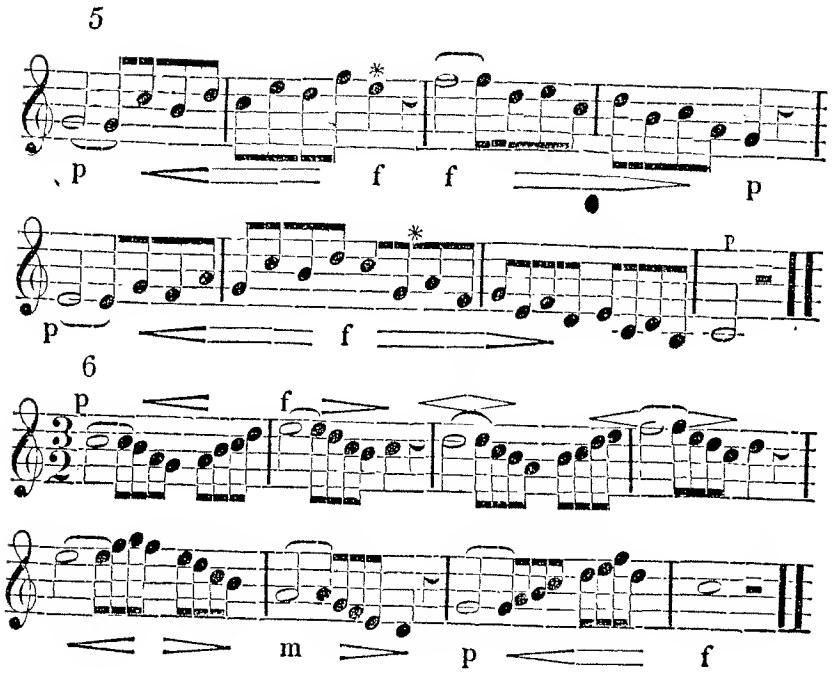
CHAPTER IV.

EXERCISES.

§ 505. Dynamic exercises.

The breath can be drawn most conveniently at the places marked *.





These dynamic marks are sufficient for figurative singing in a choir, and for all the instructions necessary in classes. Others belong to professional schools, for solo singing.

§ 506. The proper application of these different dynamic designations to the musical sounds employed, constitutes essentially that which is usually called expression.

PART II.

EXPRESSION OF WORDS, IN CONNEXION WITH SOUNDS.

INTRODUCTION.

§ 507. In addition to the observance of the dynamic designations, vocal expression depends chiefly upon ARTICULATION and EMPHASIS.

§ 508. For scholars who have been accustomed to a correct articulation and emphasis of words in reading, no peculiar exercises will be found necessary; especially, if the teacher has not been wanting in the necessary attention to faults of one kind or another, in elocution.

For scholars who are unpractised in elegant and correct reading, we here give the *necessary* rules; on the supposition, that it will not be difficult for the teacher to carry out and practise what is here only hinted at.

This department (Dynamics, Part II.) should be practically introduced from the very commencement of musical instruction.

CHAPTER I.

ARTICULATION.

§ 509. The tone in singing is chiefly dependent on the *vowels*. Hence, these must be delivered with special accuracy, and must be duly prolonged.

§ 510. VOWELS. The VOWEL sounds according to Dr. Rush, are:

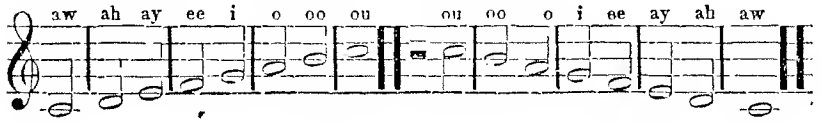
Long.	Short.
a as in *all.*	*a* as in *an.*
a " " *art.*	*e* " " *end.*
a " " *ale.*	*i* " " *in.*
e " " *eel.*	*u* " " *urn.*
i " " *isle.*	
o " " *old.*	to which may be added
oo" " *ooze.*	*oi* as in *oil.*
ou" " *our.*	

The first column only need be introduced in the following exercises.

These first singly and then successively the teacher requires to be pronounced distinctly and with a right position of the organs; as well by individual scholars and parts, as by the whole class.

§ 511. He takes special care, that they are not inattentive to the distinction between *ā* and *ĕ*, as *mane* for *men;* and between *ē* and *ĭ*, as *heez* for *his;* that *ă* is not pronounced too broad, as *cahn* for *can*, or *e* too acute; and *ou* not too flat. He can point out the distinction between the flat incorrect *ou*, and the round full tone, by sounding at first slowly and then gradually quicker, the elements of which it is composed, viz. flat *ă* — *oo*, and then round *ah* — *oo*.

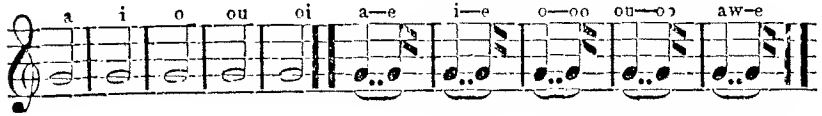
§ 512. He now causes the scale to be sung ascending and descending with these vowels; at first with each vowel separately, and then the several vowels in succession; as follows:



let this be sung *very slow*, and give special attention to correct delivery of the voice, and to purity of tone.

§ 513. Of the above vowel sounds, several are DIPHTHONGAL; of which the following are the principal, viz. *ā*, *i*, *o*, *ou*, and *oi*. These should be sounded chiefly on the *radical* or first part, and the *vanish* or final part, should merely be articulated like consonants. Example:

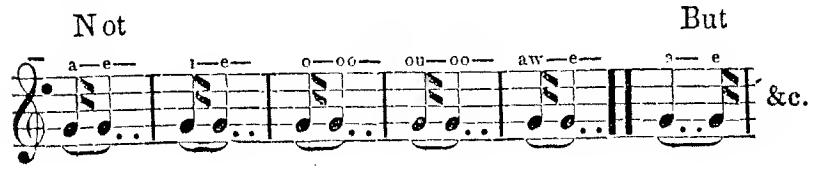
Illustrated.



These sounds are at first spoken as above, and then sung individually through the scale.

The teacher should be particular in requiring the scholars to *dwell* on the *radical* during the whole length of the sound, as is illustrated above; and not hurry it over, and thus be obliged to dwell on the *vanish;* thus:

Not But



The organs should be immovably fixed from the beginning to the end of the sound; not the least change should be allowed in the position of the lips, teeth, tongue or throat; nor indeed of the head or body.

§ 514. If *several* vowels come together, as in *real*, *creator*, *heroic*, *poet*, &c., the syllables must be correctly separated; and moreover, no other sound must be heard between; thus, instead of *po-et*, it must not be *po-wet* or *po-het*.

§ 515. CONSONANTS. Articulation is almost entirely dependent on these. They should therefore receive very particular attention. They should be delivered or sung very quickly, smartly, forcibly, distinctly, and with great care.

The teacher, where it is necessary, also gives the correct pronunciation of the consonants. The sound *ng* is to be carefully noted, and not sounded like *n*; and those sounds also, which are produced by the use of the same organs, are to be duly distinguished; viz. *b* and *p*, *d* and *t*, *g* and *k*, *z* and *s*, *w* and *wh*, *v* and *f*, *th* (*th*ou) and *th* (*th*ink), &c.; the former of which have a partial sound, but the latter are mutes or mere aspirates.

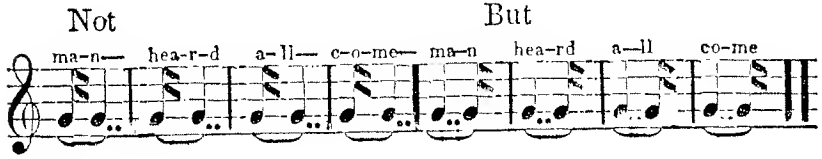
§ 516. The teacher can now, according to circumstances, connect the vowels with the consonants; which are placed sometimes before and sometimes after the vowels. For example, *ab*, *eb*, *ob*; *ba*, *be*, *bo*; and require these syllables to be sung through the scale.

§ 517. *Two*, *three* or *more consonants*, which occur partly at the beginning of syllables, as, *bl*, *br*, *dr*, *tr*, *fl*, *fr*, *gl*, *cl*, *sl*, &c., *spr*, *str*, *scr*, *spl*, *shr*, &c.; and partly at the end of syllables, as, *nd*, *rd*, *ct*, *nk*, *rm*, *lm*, &c., *rst*, *nst*, *dst*, &c., and *nght*, *dths*, *thm*, *rdst*, &c.; these must likewise be heard distinctly. The abbreviated terminations in *ed*, as, *bled*, *need*, *rmed*, *lmed*, *rsed*, &c., require attention.

The teacher writes words on the board, in which these occur; and requires them to be read distinctly and clearly, before they are applied to sounds.

§ 518. When a vowel is followed by one of the liquids, *l*, *m*, *n*, and *r*, care must be taken not to *pass over* the vowel and prolong the liquid.

EXAMPLE.



§ 519. In the terminations *fle*, *ple*, *en*, and *fled*, *pled*, *ened*, &c., in which the vowel is not sounded, the liquids *l* and *n* must be prolonged, and no vowel sound heard. Example: peo-p*l*e and not peo-p*u*l, heav-e*n*-ly, not heav-*e*n-ly, &c.

§ 520. It is almost impossible to teach those persons to pronounce their words well in singing, who are not accustomed to do so in speaking. And those who in common speech deliver their words articulately, clearly, correctly and elegantly will usually do so in singing. As a general rule, all words should be delivered the same in singing as in correct speaking.

CHAPTER II.

EMPHASIS.

§ 521. It is furthermore as essential to a correct execution in singing, as in speaking and reading, that some syllables and words should have more *stress* of voice than others; and that the *same* syllables should be accented in singing as in speaking.

§ 522. Those words and syllables which receive more stress than the others, are called ACCENTED or EMPHATIC and the accented syllable usually falls on the accented part of the measure. Monosyllables which are emphatic or necessary to the sense, are usually accented, otherwise not, as "Life is the time, &c. "Now to the Lord," &c., not "Now to the Lord."

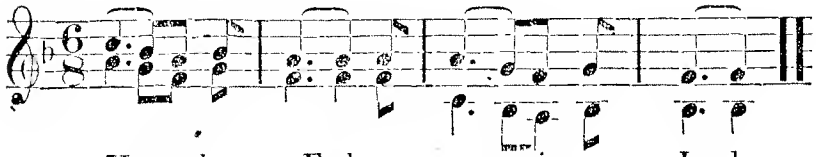
§ 523. For practice, the teacher repeats some verses with reference to the accent; and the scholars tell which syllables are long or accented.

CHAPTER III.

CONNEXION OF SYLLABLES AND WORDS.

§ 524. SYLLABLES. The breath must not be drawn in singing, any more than in speaking, in the middle of a word, even in a polysyllable. Nor must

there be interruptions or aspirations in the middle of a syllable to which several notes belong.

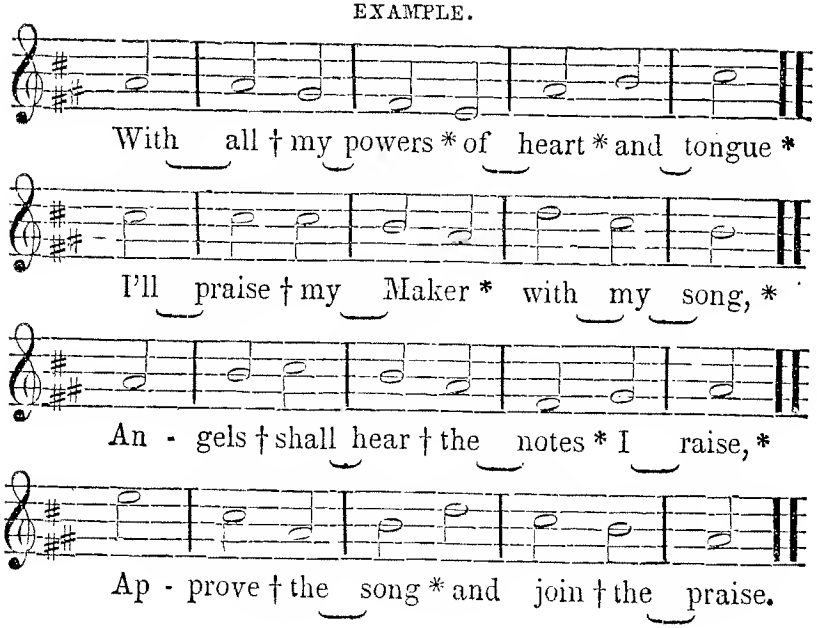


Still, if several notes come to one syllable, they must not be so drawn into one another, as not to be distinguished; nor, on the other hand, should they be sung with an explosive tone of voice.

§ 525. PHRASES. Certain *words* are so intimately connected in sense, that the breath should as seldom as possible be drawn between them. The following parts of speech should not be separated from the noun, unless words intervene; (1) the article, (2) the pronoun, (3) the adjective or participle which belongs to and comes before the noun, (4) the preposition which governs it; (5) the parts of a compound verb should not be separated.

§ 526. THE PROPER PLACES FOR BREATHING, are (1) at the pauses, (2) before all conjunctions, (3) before prepositions, (4) before adjectives and participles which follow the noun they describe, (5) before verbs which are separated from the nominative and usually after verbs, (6) before and after adverbs.

EXAMPLE.



The tie ‿ connects the words not to be separated by drawing the breath between them; the star * shows where the breath *should* be drawn; and the dagger † shows where the breath *may* be drawn.

§ 527. The breath should as seldom be drawn as a fulness of tone will admit. The practice of breathing regularly, at a particular part of each measure, should be specially guarded against; and also the habit of leaving the sound abruptly to take breath, or as it is sometimes called *catching breath.* The breath should be taken quickly yet gently.

§ 528. RULES FOR BREATHING. I. Great care must be had that as little noise as possible be made in taking breath, by making the respiration easy.

II. The mouth must *retain the position* it had while performing the previous note, and by no means form itself into the shape necessary for the following note; neither must the mouth be at all closed while taking breath.

CHAPTER IV.

SENTIMENT.

§ 529. Musical expression depends *chiefly* on the *feeling which the singer possesses and imparts to the performance*, by the correct delivery of words and of tones. Hence, the teacher must always endeavor to select such words and melodies as will interest the feelings of the scholars. He should endeavor to bring the *sentiment* of the words home to their hearts, and remove every thing which may divert their attention, or which may be tedious to them. The teacher himself must show earnestness and engagedness in singing, and as often as the scholars sing, especially in proper singing exercises with words, to which the teacher may sometimes well appropriate a portion of the hours of instruction, the teacher should take care that they be engaged with their whole soul; and execute their singing with more and more taste and expression. For thus only is the principal design of singing accomplished, viz. THE IMPROVEMENT OF THE HEART. For be it known and constantly remembered that the great object of vocal music, is not a mere sensual indulgence, or the mere pleasure to be derived from the succession or combination of musical sounds, heard or performed, but its aim should always be to *improve the heart*, and thus to be instrumental in promoting the cause of human happiness, virtue and religion." (See Introduction, § 7. "Musical Cyclopedia," art. Expression, Psalmody, &c.)

APPENDIX.

§ 530. We cannot consent to close the elements of instruction in vocal music, without saying something on the formation of the voice, before and after what is called the MUTATION OR TURNING of the voice.

§ 531. SPECIES AND COMPASS OF VOICE. In respect to the highness and lowness, or compass of voice, and the strength, softness, fulness, and clearness, of tone, voices are distinguished into four principal species. (see § 472).

I. The SOPRANO or TREBLE; the higher female or boy's voice.

II. The ALTO or SECOND TREBLE; the lower female or boy's voice.

III. The TENOR; the higher man's voice.

IV. The BASE; the lower man's voice.

§ 532. TREBLE VOICE. The natural Treble voice moves within the compass of B below the staff, to A above, with facility. Common church music indeed seldom reaches this height; but if the Treble is to sound F, F♯, and G, clearly and with ease, it must be able to sound A well. In figurative singing, A often occurs; on which account, the voice should be able to reach B♭, or B without straining.

§ 533. NATURAL and FALSET VOICES. Let the teacher, in the exercises of the voice, attend particularly to what follows. Require the treble to sing the scale at first from E♭, then from E, afterwards from F, gradually and slowly passing through the degrees to high F. The scholars should sound the tones full, but not force out the higher sounds with violence or screaming. From time to time, examine individually the voices of the scholars, and endeavor to ascertain upon what pitch the *natural* voice begins to become more faint; and when the succeeding or *artificial* voice commences. The sounds which the scholars can give with a strong impulse of the breath, as far as to the height where they begin to be faint, are called NATURAL or CHEST tones; [*voce di petto.*] The upper tones, or those formed at a higher point of the vocal organs, are called FALSET or HEAD tones; [*voce di testa;*] and those which lie between the *voce di petto*, and the *voce di testa*, or which separate these two are called TRANSITION tones; [*medium*]. Every person has therefore three kinds of voice, or *registers*, viz. voce di petto, Medium, and voce di testa. In some the transition from one register to another is very perceptible and striking; in others, almost imperceptible, and is with difficulty ascertained. A distinct notion of what is meant by the different registers lies at the foundation of the cultivation of the voice; for it is by the interchanging and blending of them or by a modification of one by another that equability, fulness, smoothness, and purity throughout the whole compass are obtained.

§ 534. THE ALTO VOICE. The lower female and boy's voice has a full toned compass from low G, to B or C. The scale for the practice of the alto voice may be sung from middle C; and the same course pursued in its cultivation as in the

reble voice. Children, generally, before the change of the voice, should sing Alto.

§ 535. CHANGE OF THE VOICE. On arriving at nature age, the voice changes. The male voice passes from the treble or alto, into the tenor or base, while the female, though it retains its pitch, yet assumes a new character. This alteration, which is consequent on a change of the human constitution, is usually called the CHANGE or the *breaking* of the voice. About the time of this change, which in different individuals takes place at different periods of life, the voice must be *sparingly* used; yet it is not desirable that it should remain entirely at rest. Hence, during the period of the developement of the voice, the teacher in the exercises always *limits* it and *never* allows the scholars to sing higher than they can without straining, and generally in the *voce di petto*, or chest voice. The boy who sings treble, takes the alto on the first sign of the change, which is the continual depression of the higher tones. As his voice gradually sinks below the alto, he takes the tenor; and if his voice sinks still lower, the base.

§ 536. After the change, the compass both of the male and female voice, should be examined; and the exercises previously given on the pitch adapted to the voice, should be commenced again. The object of this is to render the organs again more pliant and flexible, and to give the voice a greater compass.

§ 537. *The female voice*, after this period, appears better adapted either for treble or for alto. If the *lower* tones have more fulness and clearness, and there is a certain straining connected with the utterance of the higher tones, we have every reason to believe, that the voice is particularly suited to the

alto: but if after the change, the lower tones are faint, and on the other hand the higher become more clear and full, and by proper exercise more and more manageable, the voice shows its adaptation to the treble. Not every voice which is of a higher pitch before the change, remains the same after it: so also an alto voice before the change is not always such after it.

§ 538. The scholars should now endeavor to reach the pitches above given for treble and alto voices. Only the teacher should beware of wishing to raise a *natural* alto to a treble voice, or to depress a treble to an alto voice; for this may be injurious.

§ 539. *The male voice*, after the change, distinguishes itself, after suitable practice, either for the tenor or the base, or for an intermediate part between the two, called the BARYTONE. After the change has occurred, (and this can be known by the increasing *clearness* and *firmness* of the tones in general, but especially the upper tones,) which takes place sometimes earlier and sometimes later, the voice is immediately claimed in that part whose compass of tone is most natural to it.

§ 540. TENOR VOICE. If the male voice appears feeble on the low tones, but on the contrary, becomes more clear, full and flexible on the higher tones, it belongs to the tenor. It is then the duty of the teacher to give the voice by exercise, the necessary compass from E to G or A; a compass, which is indeed seldom attained, in the present so very much neglected cultivation of the voice; but which, when a more improved state of singing shall hereafter become more prevalent, it will be easy to find. The tenor singer must take care gradually to

enlarge the compass of his natural tones, learn to pass over from the natural to the falset as imperceptibly as possible, and in general to introduce into his voice equability and delicacy.

§ 541. BASE VOICE. If in the man's voice the higher tones remain harsh after the change, if it costs him a great effort to produce them, and more strength and fulness appears in the lower tones, his voice belongs to the base. The business of cultivation then consists in gradually producing a compass of voice from F below the staff, to D or E above. In order to give F and G a fulness of tone, which is demanded of a good base voice, it ought to reach E♭ and D. This also can be effected by suitable exercise in this department of tones; particularly by giving *ah* an explosive force as directed in the introduction to melody. Another object of the cultivation of the voice, in addition to the attainment of a compass, is to produce smoothness and roundness of tones, especially of the upper tones. The voice should never be strained on the high notes beyond a natural easy sound, but should rather be held in.

§ 542. The BARYTONE VOICE sings fewer of the low tones with fulness than the base. In the high tones, on the contrary, it passes beyond the base, and indeed often sings E and F with the natural voice. It has usually a tolerably strong falset, and with it can ascend to A and even higher; yet these tones always continue to be forced and disagreeable. In pieces which have not a very high tenor, the barytone can sing this part; but it has always in some degree to restrain itself. It cannot long continue on the high tenor: for in this case it always has too much of the screaming character, and usually tends in some degree to depress the pitch.

§ 543. In teaching music it will almost always be found that, on account of the want of pliability and flexibility of voice, the cultivation of the organs will fall behind the elementary instructions. The matured mind easily comprehends the theory; but it is only by a continued and persevering practice that we can acquire the ready use of the organs of sound. There is often a desire to understand the theory, when from a want of practical knowledge it can be of little or no use. The formation and improvement of the voice should be continually carried along parallel with, or rather should precede elementary instruction if we would derive advantage from the latter.

§ 544. INSTRUCTION FOR ADULTS. This manual has been prepared principally with reference to Juvenile Classes, or children from about eight or nine years of age up to fourteen or sixteen. But experience has proved that with such modifications as will naturally suggest themselves, it is also the best course for adults — though in the latter case it may be often necessary to abridge, or pass over with but little practise many things, which, in a thorough musical education ought to receive more time and attention. (See Preface).

SUPPLEMENT.

MISCELLANEOUS LESSONS,

WHICH MAY BE OCCASIONALLY WRITTEN ON THE BOARD AND SUNG AS SOLFEGGIO EXERCISES, AT THE DISCRETION OF THE TEACHER.

N. B. Write sometimes in one key and sometimes in another.

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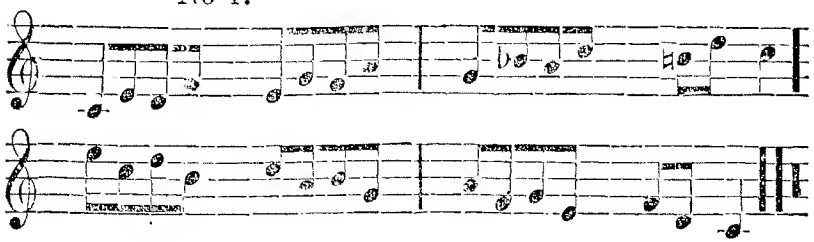

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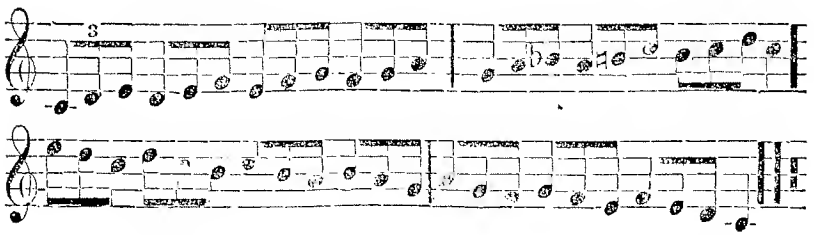

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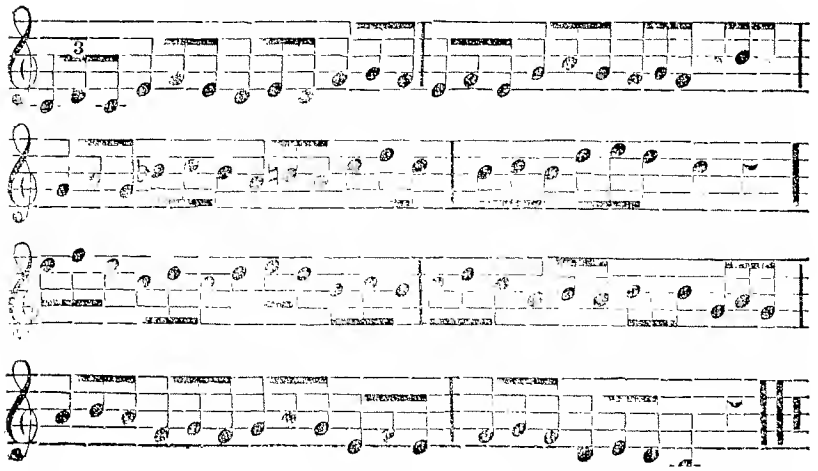

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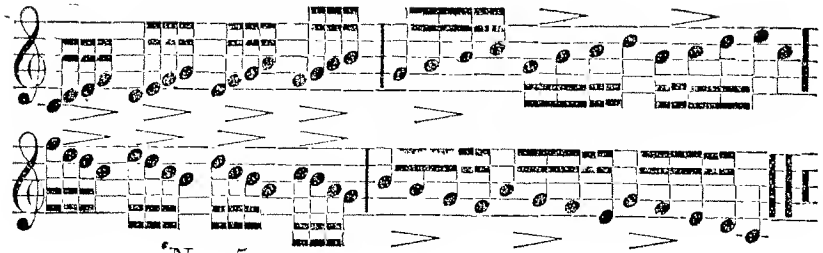

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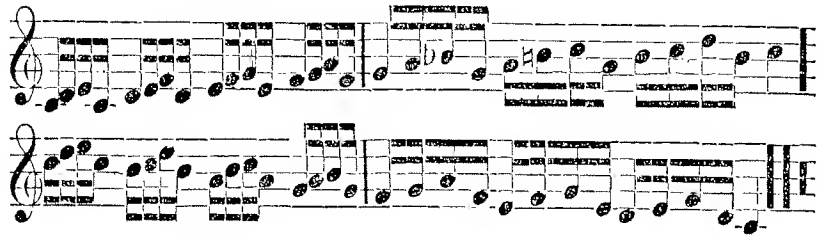

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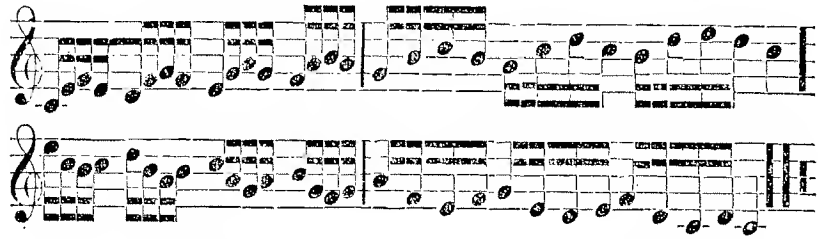

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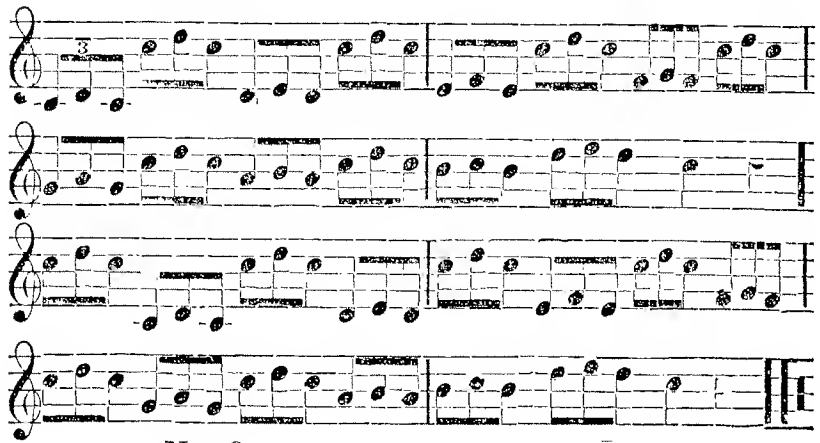

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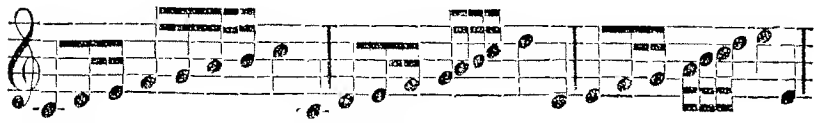

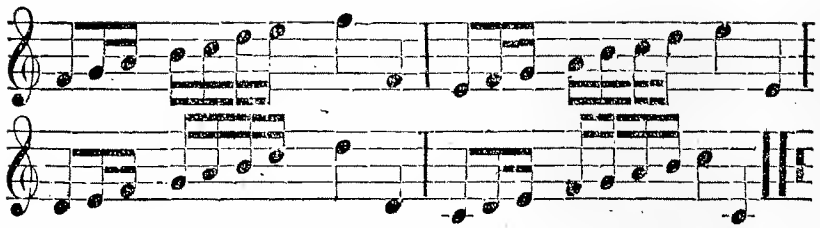

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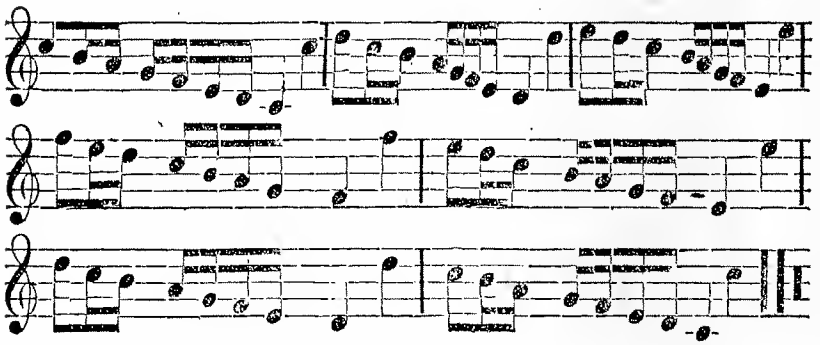

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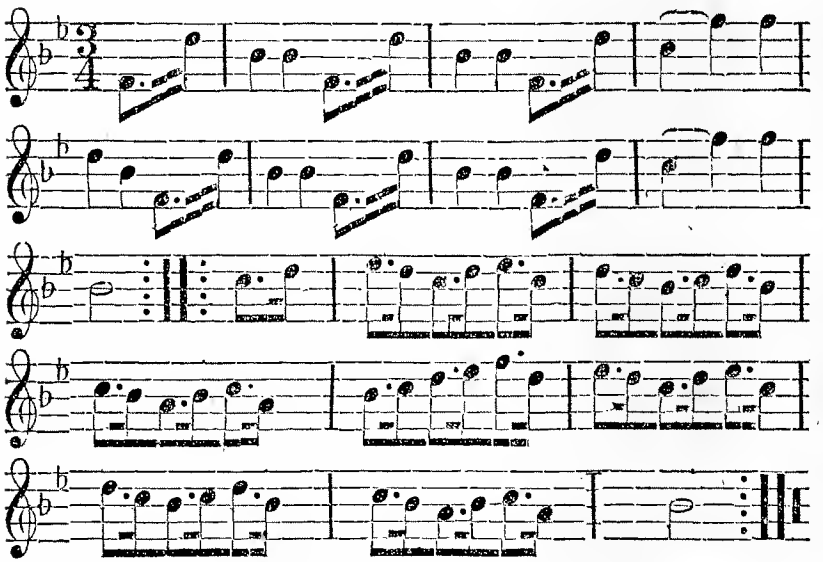

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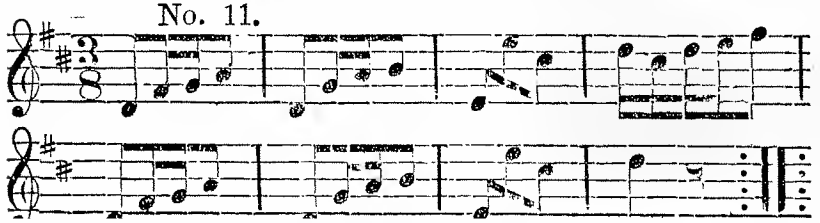

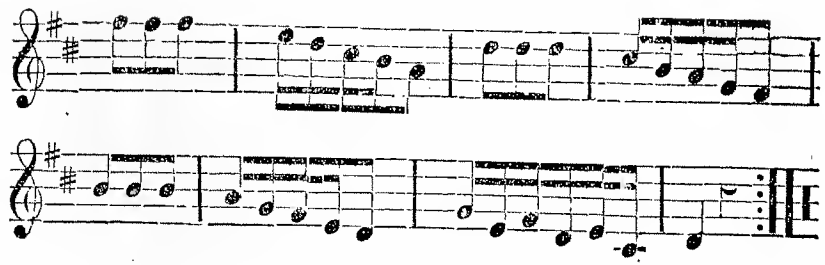

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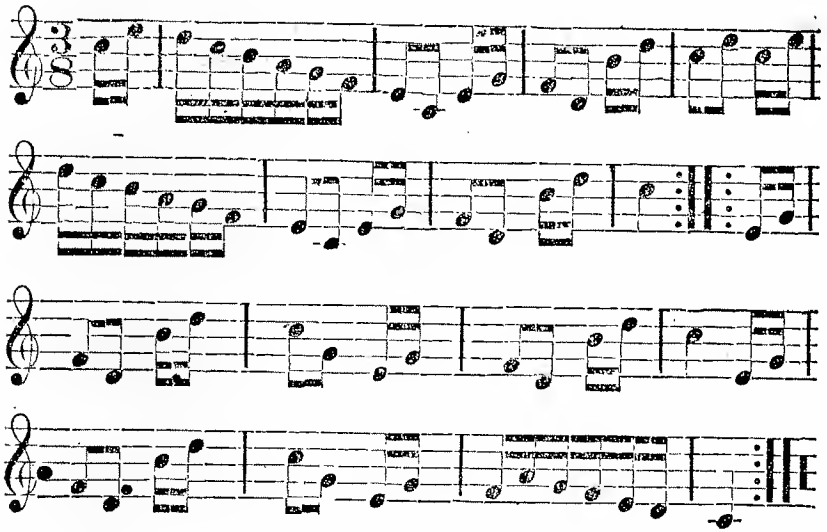

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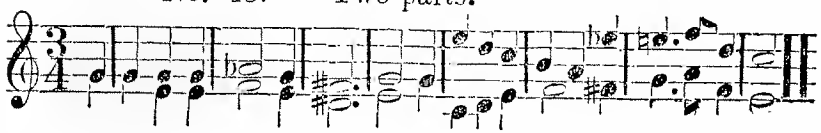

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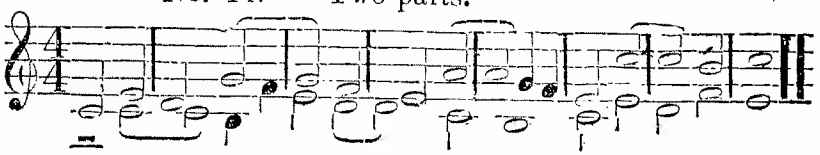

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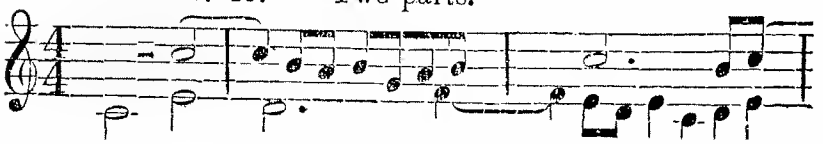

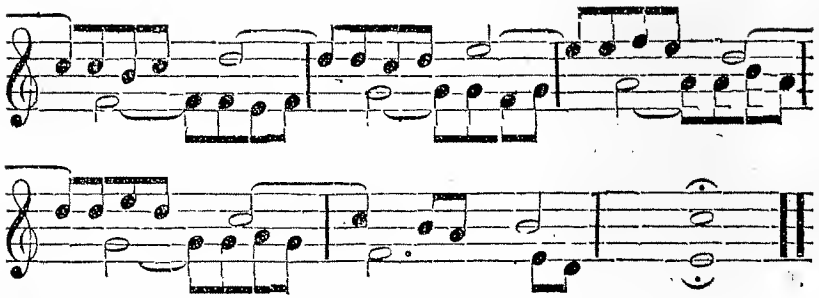

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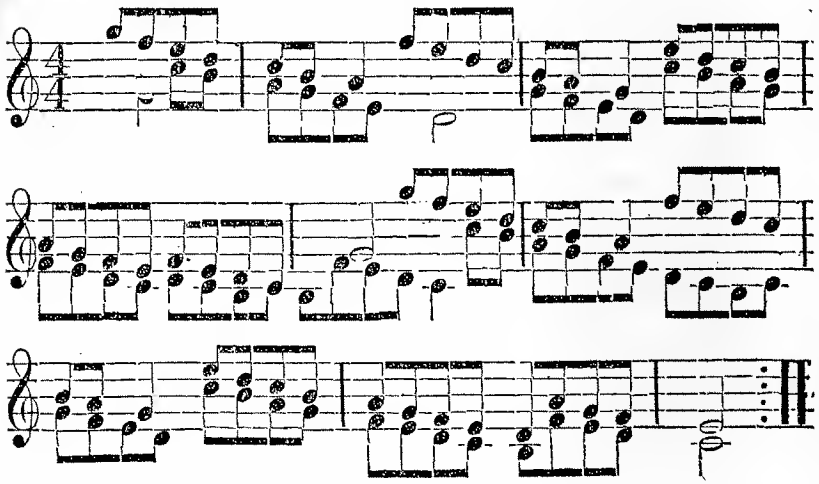

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